महाकविश्रीविशाखदत्तप्रणीतं

मुद्राराक्षसम्

MUDRĀRĀKSHASA

OR

THE SIGNET RING

A SANSKRIT DRAMA IN SEVEN ACTS

BY

VIŚĀKHADTTA

CRITICALLY EDITED WITH COPIOUS NOTES, TRANSLATION; INTRODUCTION AND APPENDIXES, INDEXES ETC.

BY

DIWAN BAHADUR K. H. DHRUVA, B. A.

Ahmedabad.

THIRD EDITION.

Thoroughly revised and enlarged.

POONA

ORIENTAL BOOK AGENCY

1930

21 **Hiriyanna M.**—*Vedantasara.* **(वेदान्तसार)** A work on Vedanta Philosophy by Sadānanda. Edited with Introduction, Translation and Explanatory Notes. 1929. Demy. p.p. xx, 62 ... ...

22 **Jha Ganganath**—*Kavyalamkara-Sutra-Vritti* ... **(काव्यालंकारसूत्रवृत्ति)** by Vāmana. English Translation 1928. 2nd Ed. Revised. Demy pp. 126. (Nos.22 and 29 sold together & not separately)

23 ,, —*Tarkabhasa* **(तर्कभाषा)** of Kesavamisra, or Exposition of Reasoning. Translated into English. 1924. 2nd. ed. Revised (Nos. 23 & 30 sold together & not separately) Demy. pp. 2,74.

24 **Karmarkar R. D.**—*A Comparision ot the Bhasyas* of Sañkara, Rāmānuja, Kesavakasmirin and Vallabha on some crucial Sūtras. 1920. Royal. pp. 63.

25 **Khare G. V.**—*Khare Jantri* or **शिवकालीन शकावली** or Sivakalina Sampoorna Shakavali in Marathi. From 1629 to 1728. 1923. Demy.pp. 416 ...

26 **Krishna Sastri G.**—*Democratic Hinduism.* 1921. Crown. pp. 16, 68. ... .

27 **Kulkarni K. P.**—*Bhasasastra and Marathi Bhasa* (**भाषाशास्त्र आणि मराठी भाषा**) in Marathi. (Philology and Marathi Language) 1925. Crown pp. 234.

28 **Kulkarni N. N.**—*Anekarthasamuchchaya* of Sāsvata (**शाश्वतकोश**). A lexicon of Sanskrit words, edited with Introduction discussing the date of Sāsvata, Critical Notes, Glossary of Words and Ekāksharakānda (**एकाक्षरकाण्ड**) of another Lexicon named Nānārtharatnamāla (**नानार्थरत्नमाला**). 1929. Demy. pp. 8, 110. ... ...

29 ,, —*Kavyalankarasutravritti* **काव्यालंकारसूत्रवृत्तिः** of Vāmana, with extracts from Kāmadhenu, Critically edited Text only. 1927. p.p. 103. ... (*Text and Transl. Nos 22 & 29 sold together*)

30 ,, —(**तर्कभाषा**) *Tarkabhasa of* Kesavamisra, Critically edited. 1924. pp. 38. ... ... (*Text and Transl. Nos 23 & 30 sold together*)

31 **Majumdar R. C.**—*Corporate Life in Ancient India.* 1922. 2nd. ed. Revised & Enlarged. Demy. pp. 11, 414, 11. ... ...

32 **Oka K. G.**—*Namalinganusasana* (Amarkosha) (**अमरकोश**) of Amarasimha, with the Commentary Amarakoshodghātana of Kshirsvāmin, (**क्षीरस्वामि**). Edited with critical Notes, an Essay on the [illegible]e of Amarasinha and Kshirasvāmin, a list [illegible]rks and authors quoted, glossary of etc. 1913. Royal pp. 10, 240, 106. ...

महाकविश्रीविशाखदत्तप्रणीतं

मुद्राराक्षसम्

MUDRĀRĀKSHASA

OR

THE SIGNET RING

A SANSKRIT DRAMA IN SEVEN ACTS

BY

VISAKHADATTA

CRITICALLY EDITED WITH COPIOUS NOTES, TRANSLATION

INTRODUCTION AND APPENDIXES, INDEXES ETC.

BY

DIWAN BAHADUR K. H. DHRUVA, B. A.

Ahmedabad.

THIRD EDITION.

Thoroughly revised and enlarged.

POONA

ORIENTAL BOOK AGENCY

1930

ERRATA

Page	Line	Incorrect	Correct	Page	Line	Incorrect	Correct
5	28	पुरुप:	पुरुषा:	152	24	मण्डित	मुण्डित
18	26	पालश्च M.	वर्मा चH(M)		35	रक्त ाट	रक्तपट
23	5	आस	आसन	156	19	प्रतिपादन	(प्रतिपादन)
26	2	रसदाभि:	रसदादिभि:	165	11	vii	v-ll
27	29	गृहीतार्थीन्	गृहीतार्थान्	166	10	चाणक्य	चन्द्रगुप्त
28	23	हेय	२ ह्रय			ऋतंवदक	ऋतंवदक
31	7	कृतध्नै	कृतघ्नै	167	16	पाच	पचा
	32	उपारूढ	८ उपारूढ		28	भृदु	मृदु
32	31	देशन	दर्शन		29	unseeming	unseemly
44	2	नवनृपति	तव नृपति	169	3	स्तातिभिरस्त्र	स्तुतिभिरस्त्र
45	26	स्याम	स्या-	172	19	person	persons
47	21	४……१	१……२	183	21	parasite	parasites
	23	२	३	185	29-30	one with	o
	24	३	४	189	32	indirection	there about
	30	४	५	191	15	gift	gifts
58	28	कुत:			20	that	o
61	29	शसिटि	शस्टि	195	22	you	you do
69	11	कटपा	कटका	213	21	Put	But
72	6	सिन्धुषेण:	सुषेण:				
79	4	धात्येता	घात्येता	224	29	come.	come
93	28	शुल्हा	शुल्ह	225	11	the	o
95	25	अथ	आर्ये	227	10	I	I am doing it
104	37	चाणक्य	चन्द्र				(presently)
	39	राक्षस,	राक्षस	227	29-35	Stanakalasa	Stavakalasa
108	7	अद्या-	अद्य	231	29	ociated	sociated
	19	कृत:	कुत:	235	6	car	ear
112	16	Paines	pains	236	26	clever	the clever
113	17	सु सु समास	सु·सुप्समास	237	19	–it	it
116	27	addrrss	address	238	5	have	is
117	39	व मम्महसिही	चेव सरहिओ		30	is	in
127	22	ते एव तै:	तैरेव ते	241	38	ob-f	ob-
128	13	forth	fourth		39	(o	(of
140	14	speech	of speech	242	16	these	those
141	13	आत्मान	आत्मन	244	26	as	as a
143	20	भविष्यति	०	247	25	Absh	flesh
144	34	व्यसन	स्वाम्यमात्य-	248	19	Lodhra	lodhra
			व्यसन	263	25	(it	(lit.
145	10	वास्ति	नास्ति	270	17	बन्धमातापय	बंधमाज्ञापय
	34	flow	flow	271	12	(अवगणं)	(अगवनं)
147	15	unper	under	275	41	वागूभ	वागूभट्ट
148	32	deed	dead	276	34	ताडीतकम्	ताडितकम्
151	26	सिद्धि,s	सिद्धि's	280	10	मंद्	मद्

TABLE OF CONTENTS.

Printers :—

Pages i-iv and Cover— Rajaguru & Co's. Press, Poona.
,, v-xxviii—Bangalore Press, Bangalore,
,, 1-264—Hanuman Press, Poona.
,, 265-280—Samartha Bharata Press, Poona.

Published by Dr. N. G. Sardesai, L.M. & S., for the Oriental Book Agency, Poona.

DRAMATIS PERSONÆ

CHANDRAGUPTA (चन्द्रगुप्त), Chandra (चन्द्र), Chandramas (चन्द्रमस्), Maurya (मौर्य), Vrishala (वृषल) –King of Magadha.

CHANAKYA (चाणक्य), Kautilya (कौटिल्य), Vishnugupta (विष्णुगुप्त) —His preceptor and adviser, temporarily his minister.

JIVASIDDHI (जीवसिद्धी)—Indusarman (इन्दुशर्मन) in disguise, a friend and agent of Chāṇakya feigning friendship with Rākshasa.

BHAGURAYANA (भागुरायण)—An agent of Chāṇakya, the supposed friend of the father of the Malayaketu.

SIDDHARTHAKA (सिद्धार्थक)—An agent of Chāṇakya, the supposed friend of Sakatadāsa, one of the executioners of Chandanadāsa called Vajraloman (वज्रलोमन्).

SAMRIDDHARTHAKA (समृद्धार्थक)—Siddhārthaka's friend personating the other executioner called Bilvavaktra. (बिल्ववक्त्र)

NIPUNAKA (निपुणक)—A spy of Chāṇakya disguised as a moralizer carrying a chart of Yama.

SARNGARAVA (शार्ङ्गरव)—A pupil of Chāṇakya.

VAIHINARI (वैहीनरि)—The chamberlain of Chandragupta.

SONOTTARĀ (शोणोत्तरा)—A female door-keeper of Chandragupta.

MALAYAKETU (मलयकेतु)—King of the Parvatadesa, leading an army against Pātaliputra to avenge the murder of his father.

RAKSHASA (राक्षस)—Minister of the late Emperor Nanda and his sons, and of Sarvārthasiddhi, (सर्वार्थसिद्धिः) in alliance with Malayaketu in his expedition, finally accepting the ministership of Chandragupta to save Chandanadāsa.

CHANDANADADASA (चन्दनदास)—Headman of the guild of pearl-merchants an intimate friend of Rākshasa.

SAKATADASA (शकटदास)—A friend and secretary of Rākshasa.

JIRNAVISHA (जीर्णविष)—Viradhagupta (विराधगुप्त) in disguise; a friend and secret agent of Rākshas personating a snake-charmer.

KARABHAKA (करभक)—A courier of Rākshasa.

PRIYAMVADAKA (प्रियंवदक)—An attendant of Rākshasa.

JAJALI (जाजली)—The chamberlain of Malayaketu.

VIJAYA (विजया)—A female door-keeper of Malayaketu.

BHASURAKA (भासुरक)—An attendant of Bhāgurāyaṇa.

The wife and son of Chandanadāsa, a Man with rope, Bards Attendants etc.

SCENE—Pataliputra (पाटलिपुत्र) in acts I, III, VI and VII, the capital of the Parvatakadesa in acts II and IV, and the camp of Malayaketu in act V.

PREFACE.

(Third Edition.)

The new edition of an ancient classical work rarely happens to be a mere reprint of the old. The editor has to revise the text in the light of the new material available to him, scrutinize the notes and illumine the introduction in the light of latest researches regarding the author and his works. It is his pleasing duty to bring the work up to date. So the present edition of the *Mudrārākshasa* differs from the previous ones in several important points. The text has been subjected to a searching examination with the help of two new manuscripts procured by Dr. V. G. Sardesai, the enterprizing Manager of the Oriental Book Agency, Poona, who has been taking great interest in the publication. They prove to be over one hundred and fifty years old. They were copied by the celebrated Marathi poet, Moropant. So I call them Moro manuscripts in the notes. Of the two, one gives the text of the *Mudrārākshasa*. Beginning with the words श्रीगणेशाय नमः । श्रीरामाय नमः । धन्या० it concludes thus: मुद्राराक्षसं समाप्तम् । मयूरेश्वरपन्तेन श्रीमद्रामाङ्गजन्मना । रसिकस्वान्ततोषाय लिखितं नाटकं मुदा ॥ श्रीराम जय, राम जय, जय राम । तारणे चैत्रेऽसिते प्रतिपदि दिवा यामेऽन्त्ये । This is followed overleaf by ॐ प्राची संध्या काचिदन्तर्निशायाः प्रज्ञाद्दष्टेरञ्जनश्रीरपूर्वा । वक्त्री वेदान् भानेव वाजिवक्त्रा वागीशाख्या वासुदेवस्य मूर्तिः ॥ १ ॥ प्रयतोऽज्ञानसंदोहध्वान्तध्वंसनकर्मठम् । नमामि तुरगग्रीवं हरिं सारस्वतप्रदम् ॥ २ ॥ श्लोकद्वयमिदं प्रातरष्टाविंशतिवारकम् । नरस्य पठतो नित्यं सर्वा विद्या प्रसिध्यति ॥ ३ ॥. It has 56 leaves in all. The other manuscript contains a Sanskrit rendering of the Prakrit passages of the drama. It is the work of Keśava Upādhyāya, popularly known as Keśav

Pādhye, the preceptor of poet Moropant. It opens with the introductory verse नत्वा श्रीमद्गणेशस्य चरणौ सद्गुरोरपि । कुरुते केशवो मुद्राराक्षसप्राकृतच्छविम् ॥ and ends in the concluding verse अनालोच्य व्याख्यां प्रतिमनधिगम्यापि च परां विशुद्धां मूलस्य स्वमतिपरिमाणावधि कृतः । श्रमोऽयं तं सन्तो निजहृदि विभाव्याथ विबुधाः कदाचिद् व्यस्तं स्याद् विगतमपि वा पूरयत तत् ॥. The व्याख्या, here alluded to, is the commentary of Ḍhuṇḍirāja published in the Bombay Sanskrit Series. The colophon runs thus:— इति श्रीमद्बाबूरायापरपर्याय केशवोपाध्यायकल्पितायां मुद्राराक्षसप्राकृतच्छायायां सप्तमोऽङ्कः ॥ १ ॥ शाके गुणाष्ट भूपाल(१६८३)मिते वर्षे ऋतौ शुचौ । वद्दिपक्षस्य पञ्चम्यां भौमे निशि च वासरे रचिता केशवेनेयं मुद्राराक्षसदीपिका । पुरो धृता चेत् सर्वत्र भवेत् प्राकृतदीपिका ॥ श्री केशवोपाध्यायप्रियशिष्य-रामात्मज-मयूरेश्वरपन्तस्य मुद्राराक्षसनाटकप्राकृतच्छाया श्रीरामचन्द्र लोकेश करुणार्णव भूपते । चरणौ शरणं तेऽत्र मम श्रीजानकीपते ॥ १ ॥ रामाय जगदाद्याय सीतानाथाय विष्णवे । नमोऽस्तु प्रणतानन्दहेतवे भवसेतवे ॥ २ राम राम रघूत्तंस कामसुन्दरविग्रह । रक्ष रक्षःपतिध्वंसदक्ष दक्षप्रसेवित ॥ ३ श्रीराम जय, राम जय, जय राम । श्रीरामो जयति ॥. There are the following lines overleaf:— कीर्तिस्ते धनिका धनं मधुरिमा तत्राधमर्णो सुधा शीतांशुः प्रतिभूस्तदर्थनकृते सैषा दिवं धावति । सा लीना तव वाचि राम नृपते चन्द्रो निरुद्धोऽध्वनि शङ्कातङ्कभृदंशुकावृततनुर्नक्तं दिवि भ्राम्यति ॥. In the middle of the page is written मुद्राराक्षसनाटकप्राकृतच्छाया. Below it is the verse ढक्काशतसहस्राणि भेरीशतशतानिच । एकदा यत्र हन्यन्ते कोणाघातः स उच्यते ॥. The total number of leaves is 14. Both the manuscripts are throughout very legibly written and are well preserved. They contain on an average 24 lines per leaf and 30 letters per line. The characters are *devanāgarī*. The manuscript of the *Chhāya* has a few lacunae, while that of the text is complete. The collation of these Moro manuscripts has helped to recover a number of happy readings, which are adopted in the text. Conjectural emendations are also made in those parts of the play where the text proved to be corrupt. In these cases the readings found in editions M.T.H. are shown under numerical figures in English at the bottom of the page below footnotes giving principal variant readings.

Ancient Indian history may be expected to shed light on the *Mudrārākshasa* and to interpret rightly the account of the Mauryan Revolution given in the play. But the record of the period has little to say about the great political event. The *Mudrārākshasa*, therefore, has to be its own interpreter. For the purpose of the proposed interpretation a correct rendering of the text critically settled is a desideratum. I have therefore gone over the translation and revised it; and I may be permitted to say with a degree of confidence that it will help to unravel the intricacies of the plot and facilitate the work of interpreting it in a true historical spirit.

With a view to elucidate and explain the text fully the notes are considerably enlarged. Most of the changes made in the Sanskrit original are commented upon and obscurities cleared up, leaving little to be desired by way of criticism.

Of the several additions and alterations in the introduction the one calling for special notice is the reference to देवीचन्द्रगुप्त, another historical play of Viśākhadatta. The few extracts from it found in works on *alaṁkāra* point unequivocally to Rāmagupta as the successor of Samudragupta Parākramāditya. After a very brief reign he seems to have abdicated in favour of his younger brother Chandragupta II, otherwise known as Vikramāditya and Sāhasāṅka. Epigraphic and numismatic records are sadly defective and provokingly silent about Rāmagupta. But for the mention in the extracts from the play, his very name would have been forgotten. I have copied these extracts and given them in an appendix. They will be interesting to students of Sanskrit Literature and of the history of India as also of Gujarat.

AHMEDABAD, *Nov.* 1, 1930. K. H. DHRUVA.

INTRODUCTION.

Viśākhadatta, the author of the Mudrārākshasa, belonged to a family of the ruling class bearing the nominal ending Datta. The Dattas were administrative heads. Vaṭeśvaradatta, the grandfather of the poet, was *Sāmanta*, and Bhāskaradatta who succeeded him rose to a still higher gubernatorial position, being styled *Mahārāja*. He was the father of Viśākhadatta [1].

The powerful ruler under whom the Dattas attained to eminence is said to have saved India from the barbaric tyranny of the Mlechchhas that had spread over the land like waters of the deluge. Who this ruler was, is a matter of dispute. The drama concludes with his name which is variously written *Chandraguptah*, *Avantivarmā*, *Dantivarmā*, *Rantivarmā*, *Rantivarmāh* and *Rantavarmā* in manuscripts. Of these six names the last two are corruptions of *Rantivarmā* which itself has a suspicious look; for the name is nowhere to be traced[2]. Very likely *Pārthivorantivarmā* is a blunder for *Pārthivovantivarmā* or *Pārthivodantivarmā*. Mr. A. Rangaswāmi Saraswati, B.A., vouches for the correctness of *Dantivarmā*[3] which, he says, is the reading in many old and reliable manuscripts of the Mudrārākshasa, examined in Malabar. Dantivarman, he adds, seems to be identical with the Pallava sovereign of the name who ruled about 720 A.C.[4]. Did this king, one would ask, save the land from the tyranny of the Mlechchhas? Who were these Hūṇas of the south? Did he so much favour the Vaishṇava cult, that by way of compliment he came to be identified with Vishṇu of the Boar Incarnation? The Pallavas were mostly worshippers of Śiva. Are these kings known to have patronized a Datta family? The learned epigraphist is silent on these points. So I pass on to the reading *Chandraguptah*.

1 See the prologue of the play.

2 The late Mr. Telang was the first to reject it; see his introduction to the *Mudrārākshasa*, B. S. S.

3 See the *Journal of the Mythic Society*, April, 1923, pp. 686–687.

4 Mr. Vincent Smith does not give Dantivarman. He mentions Nandivarman who succeeded Narasiṁhavarman II about 720 A.C. and ruled for about half a century. He suffered a heavy defeat at the hands of the Chālukya King Vikramāditya II in 740 A.C. which was the beginning of the end of the Pallava supremacy. Mr. Rangaswami assigns the last decade of the seventh century to the reign of Narasiṁhavarman II, and places Dantivarman in the period taken up by Nandivarman in the 'Early History of India'.

It is the one adopted by Prof. S. Ray, M.A.[1]. He identifies this king with Chandragupta[2] II (375–413 A.C.) of the Gupta dynasty, 'who overthrew the Hūṇas and other Mlechchhas and wrested from them the territories they had seized in the Punjab.' I do not know if the land of the five rivers was then under the Hūṇa rule. Though the predatory expeditions of the trans-frontier Hūṇas date as early as the third century of the Christian era, the occupation of the Punjab by these barbarians is later than 460 A.C. They effected a lodgment there in 465 A.C., and by the close of the century extended their rule southwards as far as Malwa. The beginning of Hūṇa sovereignty in India dates half a century after the end of the reign of Chandragupta II. Ḍhuṇḍirāja, a commentator of the Mudrārākshasa, also accepts the reading *Chandraguptaḥ*[3]; but he takes it to denote another historical personage. According to him this Chandragupta is no other than the Maurya Emperor Chandragupta, the hero of the play. His view is not tenable. For the allusion to the invasion of the Mauryan territories by the Mlechchhas sounds very inappropriate in the mouth of Rākshasa, as it was undertaken at his instigation and under his lead. Moreover, the closing benedictory stanza does not form a part of the play proper which terminates in the *Upasaṁhāra* or *Kāvyasaṁhāra* section of the completive division (*Nirvahaṇa-saṁdhi*). It belongs to the Praśasti section. The benediction is, in the majority of cases, general. At times it refers to the then ruling sovereign as in the instance before us, in four[4] of the plays of Bhāsa, in the *Chaṇḍakauśiku* of Ārya Kshemīśvara and in the *Vasumatīpariṇaya* of Jagannātha. Any reference to the characters of the play in the *praśasti* which is significantly called *Bharatavākya* is out of question. In order to make the text conform to the commentary of Ḍhuṇḍirāja which he publishes, the late Mr. Telang adopts this reading. But in his learned Introduction

---

[1] Mr. K. P. Jayasval advocates this view.

[2] See Prof. S. Ray's Introduction to his edition of *Mudrārākshasa*, pp. 9–14.

[3] Prof. Tārānātha and Mr. M. R. Kale, follow Ḍhuṇḍirāja.

[4] The four plays referred to are प्रतिमादशरथ, स्वप्नवासवदत्त, प्रतिज्ञायौगन्धरायण and कृष्णबालचरित.

he is notably inclined to give preference to the other reading *Avantivarmā ;* and of the two Avantivarmans known to Indologists, one of Kāśmira[1] and the other of Kanauj, he identifies the patron of the poet's family with the latter[2]. He connects him with the later Guptas in their wars with the White Hūṇas[3] that are the Mlechchhas referred to in the last benedictory stanza of the play[4]. I agree with the learned scholar, differing only in one particular. The allies of the Maukhara kings of Kanauj in their wars with the Hūṇas were not the later Guptas, but the kings of Thanesar. This will be clear from a *résumé* of the history of the times that I give below.

The Hūṇa empire founded by Toramāṇa and Mihirakula was wrecked by the crushing defeat of the latter in the battle of Daśapura in 528 A.C.[5]. From the wreck sprang up a number of independent states. There was the Hūṇa kingdom of the Punjab with its seat of government in Śākala (modern Sialkot). There were also the Gurjara principalities of Western Rajputānā and Eastern Gujarāt. They were a source of trouble and unrest to all and particularly to the states of Thanesar and Kanauj. Though originally vassals of the imperial Guptas of Magadha, these

---

1 The dramatist calls Pushkarāksha, the king of Kashmir, a Mlechcha. He would not have given that opprobrious name to him if Avantivarman of Kāshmir had been the patron of his family. The close resemblance of the second benedictory stanza of the *Mudrārākshasa* and stanzas 55–56 of the second canto of the *Haravijaya* therefore only indicates the priority of Viśākhadatta over Ratnākara, the court poet of the Kāshmirian Avantivarman and not their contemporaneity.

2 It is objected that Avantivarman of Kanauj did not attain sovereign power in India. He cannot, therefore, be the king meant by the dramatist. But the latter advances no claim to the overlordship of India on behalf of his Avantivarman. It is, therefore, not necessary that the king named in the closing stanza must be the paramount sovereign of India.

3 The later Guptas were too weak to defend their own. In their wars with the Maukharas of Kanauj, they had lost a large part of their territories. The conquest of Iśānavarman and Śarvavarman extended far into Ayodhya up to Faizabad and into Bengal up to Shahabad. The relations of the Maukharas with the later Guptas were more hostile than friendly, to which the Aphsad Inscription bears testimony. This epigraphic record incidentally relates the exploits of the Maukharas in the scuffle with the Huṇas; but it is altogether silent about the Guptas in this connection.

4 See the introduction of the *Mudrārākshasa*, in the B. S. S.

5 Yasodharman's column of victory is found in Mandsor or Daśapura. I therefore, locate the battle there.

kingdoms had latterly become independent. The rulers of Kanauj who were known as Maukharas, or Maukharis took advantage of the weakness of their former masters and seized their territories as far as Faizabad, Shahabad and Asirgad[1]. The powerful Maukhara kings Īśānavarman and Śarvavarman wrestled with the Hūṇas and defeated them on many battle-fields, A.C. 543 and 552[2]. In these bloody wars it is presumed that kings of Thanesar sided with their Maukhara neighbours and fought their battles which were their own too. And their political alliance led to an alliance by marriage in which the sister of Ādityavardhana of Thanesar was joined in wedlock with Prince Susthitavarman of Kanauj.

Some time after this swarms of Hūṇas from Bactria poured into India. For the Hūṇa empire on the Oxus was wiped away by the Turks with the assistance of Khushru Noshirvan of Persia in 565 A.C. The deluge of the Hūṇas threatened to sweep away all ancient political landmarks. Reinforced by the new-comers the Hūṇas of Śākala became a terrible menace to the State of Thanesar. Fortunately for it there was at the helm a very brave and enterprising chief Prabhākaravardhana, son of Ādityavardhana. He took the field against the Hūṇas and Gurjaras, aided by his veteran general Siṁhanāda who had fought the Hūṇas in the reign of the late King. In this war of self-preservation his cousin Avantivarman of Kanauj co-operated with him and shared the glory of having saved India from the Hūṇas who fled at their approach like deer. Viśākhadatta, consequently magnifies Avantivarman for rescuing the land from the deluge of the Mlechchhas, and Bāṇa glorifies Prabhākaravardhana for driving out the Hūṇas.

In the year which was signalized by the conquest of the cis-frontier Hūṇas, a son was born to Prabhākaravardhana who was

---

[1] See the Asirgad's Seal Inscription, the Aphsad Inscription and the Devabarnak Inscription, as also *J. R. A. S.*, 1906, pp. 843–850, and *J. B. B. R. A. S.*, XXIV.

[2] See the Aphsad Inscription. The dates given throughout are, for the most part, approximate.

named Rājyavardhana[1]. This event enables us to fix the date of the brilliant conquest, which I take to be 582 A.C. Two decades after that Prabhākaravardhana married his daughter Princess Rājyaśrī to Grahavarman of Kanauj[2] who had succeeded his father Avantivarman in 600 A.C.[3]. This was the second marriage alliance among the royal families of Thanesar and Kanauj. About that time the trans-frontier Hūṇas had commenced their raids. They lived far away in the inaccessible mountain passes of Afghanistan, whence they swooped on the plains of Hindustan. Prabhākaravardhana ordered his son Rājyavardhana to track the barbarians to their dens and destroy them. The Prince who was a young man of twenty-four, gallantly undertook to do it. He crossed the Hindu Kush and surprised them in their mountain fastness of Bamian[4]. Overpowered by odds that surrounded them the Hūṇas were simply annihilated. Thus perished the last vestige of Hūṇa supremacy which once extended from the Oxus to the Damaṇgaṅgā. It was in the year 606 A.C.

The last digression is made on purpose to show that from 543 to 606 A.C., there was a life-and-death struggle with the Hūṇas and in that continual struggle the principal actors were the rulers of Kanauj and Thanesar. No other contemporary chief moved a finger to get rid of the foreigners. The cousins Avantivarman and Prabhākaravardhana had a common enemy in the Hūṇas. So I feel almost certain that they made a joint campaign against them.

---

[1]-[2] See Bāṇa's *Harshacharita.*

[3] See Duff's *Chronology of India.*

[4] As stated in the *Harshacharita* Rāyavardhana had to cross Tushāragiri in his expedition against the Hūṇas. Bāṇa speaks of the very long distance of it from Gandhamādana which is a peak of the Himalayas near Kedarnath. So I take the goal of the expedition to be beyond the Hindukush, and as Bamian was the only Hūṇa settlement in that region, I understand that the expedition was directed against that place in the mountains of Afghanistan. The line उत्खाय द्विषतो विजित्य वसुधां कृत्वा प्रजानां प्रियम् of the Banskhera and Madhubana copper-plates of Emperor Harsha alludes to this memorable expedition of his elder brother. For fuller information the reader should refer to the introduction of my Gujarāti homometrical translation of Harsha's *Priyadarśanā* ordinarily known as *Priyadarśikā.*

Since Viśākhadatta alludes to Avantivarman's conquest of the Hūṇas which was completed in 582 A.C., the dramatist may be safely put down in the second half of the sixth century.

To return to Avantivarman, the fourth stanza of the prologue to Bāṇa's Kādambarī pointedly refers to the great honour paid to Bhachchu by the Maukharas. Bhānuchandra, the commentator of the Kādambarī, notes that this Bhachchu was the *guru* of Bāṇa[1]. The latter was a court-poet of Emperor Harsha of Thanesar, son of Prabhākaravardhana and brother of Rājyavardhana. So Bhachchu was, in all likelihood, a contemporary of Prabhākaravardhana and Avantivarman. Since the Maukharas are said to have worshipped his feet, he must have held a post of honour such as that of Vidyāpati at the court of the Maukhara king of Kanauj. Avantivarman thus appears to be a patron of learning too. Viśākhadatta commends the kindness of the king unto his dignitaries; and he is, perhaps, speaking from personal experience. For, it was Avantivarman who raised his father from the dignity of Sāmanta to that of Mahārāja[2]. The Maukharas belonged to the far-famed Lunar Line of the Epic age[3]. The late Dr. Peterson speaks of them as the patrons of the great image of Harihara at the place of that name[4]. The Śivite dramatist is, perhaps,

---

[1] See the lines नमामि भर्चोश्चरणाम्बुजद्वयं सशेखरैर्मौखरिभिः कृतार्चनम् । and Bhānuchandra's commentary thereon. I take भत्सु, भर्त्सु, भश्रु and भर्चु to be different Sanskrit equivalents of a Prākrit original भच्चु. The variant भर्वु is a clerical error for भर्चु. भच्चु was a poet. His verses are found in सुभा, शा. प., स. क.

[2] I quote the following verses from शु. नी. । १ । to explain the terms :—
लक्षकर्षमितो भागो राजतो यस्य जायते । वत्सरे वत्सरे नित्यं प्रजानामविपीडनैः ।
सामन्तः स नृपः प्रोक्तो यावल्लक्षत्रयावधिः । तदूर्ध्वं दशलक्षांतो नृपो माण्डलिकः स्मृतः ।
तदूर्ध्वं तु भवेद्राजा यावद्विंशतिलक्षकः । पञ्चाशल्लक्षपर्यन्तो महाराजः प्रकीर्तितः ॥
सामन्तादिसमा ये तु भृत्या अधिकृता भुवि । ते सामन्तादिसंज्ञाः स्युः राजभागहराः क्रमात् ॥

[3] See ग. व. 1064–1065.

[4] See the Doctor's notes on the stanza in question.

respecting this partiality of theirs when he invokes Śiva and Vishṇu simultaneously in the Third Act of the play[1].

The reference to Avantivarman's victory over the Hūṇas in the closing stanza leads me to conjecture that the Mudrārākshasa was composed in or about 585 A.C., when the happy memory of the joint campaign of the cousins Avantivarman and Prabhākaravardhana was fresh in the minds of the people. Prior to this its author must have served in an outlying Himalayan district subject to Kanauj. This I infer from the knowledge he displays with regard to the situation of the *Parvatadeśa*, the kingdom of Malayaketu, which he makes conterminous with Malayadeśa on the east, Kulūta on the south and Kāśmīra on the west[2].

The Mudrārākshasa is the only play of Viśākhadatta that has come down to us. He appears to have written two other plays which are both lost. One of them is देवीचन्द्रगुप्त. Like the Mudrārākshasa it is a historical play composed very likely in six or seven acts[3]. It deals with the conquest of Saurāshṭra by the Guptas. King Rāmagupta of the imperial Gupta dynasty, in a war with the Śaka king[4] of Giripura, happens to fall in the hands of the enemy who sets him free on condition of giving his queen Dhruvadevī in ransom. Filled with resentment at the base demand, Prince Chandragupta beseeches his brother Rāmagupta to send him in disguise to the enemy's city in place of the Queen, that he may wipe away the gross insult to the family by slaying its author. But the king who loves his younger brother tenderly, refuses to do so. He thereupon manages to put his plan into execution without his brother being privy to it. Received as

---

1 See *Mu.* iii. 20–21.

2 This is to be inferred from the proposal of the partition of the kingdom of Malayaketu made by the rulers of Malayadeśa, Kulūta and Kāsmīra in the fabricated letter of the fifth act of the play.

3 The illustration of नैष्क्रामिकी ध्रुवा taken from देवीचन्द्रगुप्त in नाट्यदर्पण belongs to the close of the fifth act. There is no indication in it of the conclusion of the play being near. So I am led to believe the play to be in six or seven acts.

4 The name of the Śaka King is Rudrasiṁha III; see V. Smith's *Early History of India*. He is the last of the Mahākshatrapas of Saurāshṭra.

Dhruvadevī, he finds easy admission to the palace where he meets the Śaka king and murders him. He then effects his escape, safe in the guise of a maniac, only to come back at the head of the imperial forces and take the fort by storm. The play is named देवीचन्द्रगुप्त after the adventure of Chandragupta in the disguise of *Queen* Dhruvadevī[1].

It is much to be deplored that the play is lost. There are quotations from it in नाट्यदर्पण and शृङ्गारप्रकाश[2]. The latter refers to Chandragupta's adventure in the following terms:— स्त्रीवेषनिह्नुतश्चन्द्रगुप्तः शत्रोः स्कन्धावारं गिरिपुरं[3] शकपतिवधायागमत्। There is a similar reference to it in Bāṇa's हर्षचरित[4] which further states that Chandragupta was a Gupta prince. Commenting on the passage Śaṅkara tells us that it was Dhruvadevī, the wife of Chandragupta's brother, whom the Śaka king demanded to gratify his passion[5]. Sāgaranandin also is familiar with the play;

---

1 The Prince, by his intrepidity and bravery in the enterprize, earned the glorious epithets of साहसाङ्क and विक्रमादित्य, and succeeded to the throne as Chandragupta the Second. When Chandragupta was crowned in the Junāgadh camp on Rāmagupta's abdication in his favour, a brother of his in Pāṭaliputra seized the throne and the imperial treasure. In the war of succession which ensued Chandragupta slew his rival and recovered the throne and the treasure. This I gather from stanza 48 of the Sanjan Plates of the Rāshtrakūṭa King Amoghavarsha I, dated Śaka Samvat 793 (*i.e.*, A.C. 871), given below:—हत्वा भ्रातरमेव राज्यमहरद् देवीं (Read द्रव्यं) च दीनस्ततो लक्षं कोटिमलेखयत् किल कलौ दाता (Read दत्तं) स गुप्तान्वयः। येनात्याजि तनु (Read ननु) स्वराज्यमसकृद्बाह्यार्थकैः (Read बाह्येऽर्थके) का कथा ह्रीस्तस्योन्नति (Read ह्रीस्तस्याजनि) राष्ट्रकूटतिलको दातेति कीर्तावपि॥ The emendations are conjectural. For the original the reader is referred to *Epigraphia Indica*, Vol. XVIII,

2 See Appendix D.

3 The text reads अळिपुरं or अलिपुरं. The correction is mine.

4 See *Hch.* VI, अरिपुरे च परकलत्रकामुकं कामिनीवेषगुप्तो गुप्तश्चन्द्रगुप्तः शकपतिमशातयत्। I have substituted गिरिपुरे for अरिपुरे, which was the capital (स्कन्धावार) of the Śaka King. गिरिपुर or गिरिनगर is Junagadh in Kathiawad.

5 The commentary runs as follows:—शकानां आचार्यः (Read अर्यः) शकाधिपतिः (Read शकपतिः) ध्रुवदेवीं चन्द्रगुप्तभ्रातृजायां प्रार्थयमानः चन्द्रगुप्तेन ध्रुवदेवीवेषधारिणा स्त्रीवेषजन (Read स्त्रीजन) परिवृतेन रहसि व्यापादितः।

for he mentions उन्मत्तचन्द्रगुप्त which is evidently the title of the fifth act[1] of it.

The other lost play of Viśākhadatta remains nameless for the present. While ransacking Sanskrit anthologies for verses by Viśākhadatta not found in the Mudrārākshasa, I came across a single stanza of his in the Saduktikaranāmrita[2]. It runs as under:— रामोऽसौ भुवनेषु विक्रमगुणैर्यातः प्रसिद्धिं परामस्मद्भाग्यविपर्ययाद्यदि परं देवो न जानाति तम्। बन्दीवैष यशांसि गायति मरुद् यस्यैकबाणाहतश्रेणीभूतविशालताल[3]विवरोद्गीर्णैः स्वरैः सप्तभिः ॥. It is, in all likelihood, addressed by Vibhīshaṇa to Rāvaṇa. Its very form betrays that it belongs to a play. It is at the same time clear that the plot is taken from the Rāmāyaṇa. Equally clear is Viśākhadatta's authorship of the play, as the stanza is quoted under his name.

[1] See Prof. S. Levi's Paper relating to the finds of नाट्यदर्पण and नाट्यलक्षणरत्नकोश. He there questions the historicity of देवीचन्द्रगुप्त. For Rāmagupta is altogether an unfamiliar name. It does not occur in the genealogical table of the imperial Guptas; nor is there any epigraphic or numismatic record in support of the existence of a Gupta king bearing that name. I submit, however, with much deference, that the rule of Rāmagupta might have been too brief and inconspicuous to be separately noticed. There is nothing to prove that Chandragupta the Second was specially appointed by Samudragupta to succeed him as the latter had been by his father according to stanza 4 of the Allahabad Stone Pillar Inscription of Samudragupta which runs as follows:— आर्यो ही (Read आयाहीं)त्युपगुह्य भावपिशुनैरुत्कर्णितै रोमभिः सभ्येषूच्छ्वसितेषु तुल्यकुलज(Read जैर्)म्लानाननोद(Read ननैर्)वीक्षितः । स्नेहव्याकुलितेन बाष्पगुरुणा तत्त्वेक्षिणा चक्षुषा यः पित्राभिहितो निरीक्ष्य निखिलां पाह्येवमुर्वीमिति ॥ If the attribute तत्परिगृहीत of the Gupta Inscription No. 4 and No. 15 did really imply such a time-honoured practice of selection, it should have been with greater propriety applied to Samudragupta as borne out by the just quoted verse 4 of the Gupta Inscription No. 1. I suspect that, placed between two mighty emperors Samudragupta and Chandragupta II, Rāmagupta was forgotten. It is only the drama देवीचन्द्रगुप्त that keeps green his memory.

[2] See *Sadu.* I. 46.5. The compiler knew Visākhadatta; for he quotes *Mu.* i. 1, with the post-script विशाखदत्तस्य (see *Sadu.* I. 3. 5)

[3] The B. I. S. edition of *Sadu.* has शाल. But the trees pierced through and through by the arrow of Rāma were ताल trees. So I have substituted ताल for शाल.

In the Subhāshitāvali there are two *anushṭubh* verses ascribed to Viśākhadeva[1]. Dr. Peterson identifies him with the author of the Mudrārākshasa. The variant in the prologue of the play in some of the manuscripts might have induced the Doctor to take the two to be identical. To me the author of the *anushṭubh* verses appears to be different from the author of the play. For Datta is the distinctive nominal ending, somewhat like the *avaṭaṅka* of Nāgars, of the family of the dramatist.

What further information about the author can be gleaned from his work, may be summed up in a few sentences. He was well-versed in Grammar and Dramaturgy. He seems to have read भरतनाट्यशास्त्र. He had studied closely the Arthasāstra of Kauṭilya and the Daṇḍanīti of Uśanas. In Logic he belonged to the school of Gotama whose Nyāyasūtra was his favourite study. He was well acquainted with the works of Bhāsa, Kālidāsa and Bhāravi[2]. He had a considerable familiarity with the Saṁhitā

---

[1] See सुभा. १५४८, १७२८ । तत् त्रिविष्टपमाख्यातं तन्वङ्ग्या यद्वलित्रयम् । येनानिमिषदृष्टित्वं नृणामप्युपजायते ॥ सेन्द्रचापैः श्रिता मेघैर्निपतन्निर्झरा नगाः । वर्णकम्बलसंवीता बभुर्मत्ता द्विपा इव. The issue, for August, 1928, of the *Journal of Oriental Research*, Madras, mentions a play named अभिसारिकावञ्चितक by Visākhadeva. Whether the latter is to be identified or not with the author of the *anushṭubh* stanzas quoted, Viśākhadatta is obviously different from Viśākhadeva for the reason given above.

[2] Bhāravi, the author of किरातार्जुनीय is different from his namesake who introduced Dāmodara, the great-grandfather of Daṇḍin, to Prince (राजपुत्र) Vishṇuvardhana. The latter is understood to be the brother of the Chālukya King Pulakeśin II of Vātāpi. From his being associated with the said Chālukya prince this Bhāravi may be taken to belong to the seventh century. He thus becomes a contemporary of poet Māgha whom I regard posterior to Viśākhadatta on account of his having reproduced the phrase संपत्सु चापत्सु च of *Mu.* i. 14 in his *Si.* xvi. 84 in a somewhat distorted form संपत्सु चापत्स्वपि. Bhāravi the poet is by far anterior to Māgha on metrical considerations. A study of the table of metres on page 46 of the introduction to my Gujarāti Translation of the विक्रमोर्वशीय of Kālidāsa will make this clear. The poet Bhāravi is therefore to be distinguished from his later namesake. Since the find of अवन्तिसुन्दरीकथा and its versified abstract अवन्तिसुन्दरीकथासार the two Bhāravis have come to be confounded.

school of Jyotisha[1]. He was well affected towards Buddhism, but bore a dislike to Jainism, in common with others of the age.

From the poet and the patron let us turn to the play. The Mudrārākshasa is a drama of politics. All actions and movements are made to serve political ends ; and notions of right and wrong are subordinated to the fulfilment of a political purpose. Domestic ties, too, assume the air of political partizanship; and the tender play of womanly love bears the stern aspect of duty. Thus, a dying father accompanies his parting embrace not with blessings to his sons, but with the political watchword of devotion to the cause; and a fond wife prepares herself for self-immolation on the funeral pile of her husband not from despair and despondency, but from a sense of fellowship in weal and woe. Social relations also undergo a similar change. The friendships formed by Induśarman, Bhāgurāyaṇa and Siddhārthaka with Rākshasa, Malayaketu and Śakaṭadāsa respectively are political friendships.

Judged by the western canons of criticism the play is remarkable for its unity of action. This is ever kept in view without being made unduly prominent. Professor Weber observes that it may be difficult in the whole range of dramatic literature to find a more successful illustration of the rule[2]. All lines of action converge to one focus, all schemes are directed to one object, namely, the conciliation of Rākshasa. From the highest to the lowest all characters consciously or unconsciously are working for the consummation of this end. Even hostile elements are pressed into service and skilfully made to bring about this wished-for catastrophe.

---

1 This school had strange notions about the eclipse of the Moon. Varāha mihira in his *Bri. S.* 5. 11, just refers to them only to repudiate them. He does not care to refute them. Since then they are not found in works on Astronomy. But in Astrology they have a place. We read of the evil influence of Grahana-yoga in horoscopes counteracted by Budha (Mercury). Probably, it is this counteracting influence of Budha in the Astrological ग्रहणयोग to which Amarachandra in his बा. भा. १।८। and Premānand in his द्रौ. ह. २३।३। refer. That Viśākhadatta should allude to the quaint notion of the Saṁhitā school vouching for the counteracting influence of Budha in an eclipse of the Moon and his learned audience should listen to it without disbelief, proves that the dramatist must not be far removed in time from the astronomer.

2 See Wilson's *Hindu Theatre.*

Next to the unity of action comes the consideration of characters. In delineating them Viśākhadatta arranges them in groups of twos, which forms a novel feature of the play. The members of the groups gain by comparison and their peculiar distinctive traits are brought into bold relief. Chāṇakya and Rākshasa are both astute politicians. They are bold schemers minding the end and not the means. They are equally altruistic in their aims. But Chāṇakya is cool and circumspect; whereas, Rākshasa is forgetful and blundering. The former observes strict secrecy in all his dealings, so much so that no two agents of his or groups of agents know one another. The latter is too generous to distrust any body about him. One is harsh and unbending. The other is, by nature, gentle and pliable. The contrast of Chandragupta and Malayaketu is still more strongly marked. The former is a capable and considerate ruler. The latter is an incompetent and conceited youth. The faith of the pupil Chandragupta in the preceptor is full and entire. The capricious mountaineer at one time trusts his father's friend and ally, and at another the secret agent of his enemy. One is trained and self-confident. The other is untrained and vain. To be brief, the Maurya is *dravya* and the Mlechchha is *adravya* as the author tersely puts it. Of minor characters Chandanadāsa presents a noble example of self-sacrifice. His attachment to Rākshasa is as strong and sincere as that of Induśarman to Chāṇakya. But the flame of love burns bright and undefiled in the heart of the headman of the guild of pearl-merchants; whereas it is befouled and bedimmed by deceit and perjury in that of the sham Bauddha monk. The secret agents Bhāgurāyaṇa and Siddhārthaka are known for the faithful execution of their commissions. The former, however, while discharging it, feels compunctions; for his mind shudders at the deep-dyed perfidy that he has to play. But the latter, with an accommodating conscience, conveniently shuts his eyes to the merits and demerits of the mandates of his master. Less important, but not less interesting are the groups of Nipuṇaka and Virādhagupta, of Vaihīnari and Jājali, etc. They are duplicate portraits differing in shading.

According to Indian works on poetics the permanent feeling (*sthāyibhāva*) that runs through the play is that of resoluteness (*utsāha*). This spirit of resolute action is presented to us in a variety of combinations. In Chāṇakya it is coupled with a chivalrous admiration of the enemy's noble qualities. In Chandragupta it is blended with a dutiful reverence for his preceptor. In Malayaketu it is strengthened by the action of filial love. In Rākshasa it is intensified by his unflinching fidelity to his late sovereign. In Bhāgurāyaṇa, Siddhārthaka and Samṛiddhārthaka it is accentuated by a feeling of awe unto Chāṇakya. In Virādhagupta it is emphasized by a sincere attachment to Rākshasa. In Nipuṇaka and Karabhaka it is characterized by meek submission to the mandates of the master. In Chandanadāsa it is bound up with the spirit of self-sacrifice, in his devoted wife with a stern sense of duty, and in his young son with a sacred regard for family traditions. These accessory feelings (*saṁchārībhāvas*) conspire to develop the permanent feeling into what is technically known as the heroic sentiment (*vīra-rasa*). It does not, however, attain to that high pitch in the Mudrārākshasa which it reaches in the Mahāvīracharita. It were vain to look for the overpowering pathos of Bhavabhūti or the delicate touch of Kālidāsa in a drama of state intrigues. The flight of Viśākhadatta is circumscribed by the matter-of-fact sphere of politics. Adopting, therefore, a forcible and business-like style he entertains us with a manly strain of sentiment and vigorous perception of character.

To come to the story of the drama, the conciliation of Rākshasa is the main theme (*ādhikārika vastu*). Chāṇakya had destroyed the Nandas and placed Chandragupta on the throne. To make him secure, he presses Rākshasa, the minister of the late rulers into the service of their Maurya successor. Inseparably connected with it is the discomfiture of Malayaketu which forms an episode (*patākā*). The main theme and episode are both cleverly conceived and as beautifully executed. They are almost co-extensive. The most touching incident in this play is the heroic self-sacrifice of Chandanadāsa. Unlike other plays the Mudrārākshasa lays the beginning of this adventitious incident (*prakarī*) in the initial division (*mukha saṁdhi*), and ends it when

the play itself comes to an end, that is, in the completive division (*nirvahaṇa saṁdhi*).

Let us now pass on to the progress of the story. The first act opens with the resolution of Chāṇakya to press his political adversary Rākshasa into the service of Chandragupta. To achieve this end vast schemes are formed, shaped and committed to proper agents for execution, schemes that begin to develop while we are still wondering at their scope and aim—so swift is the move of action. In the second act there is a temporary remission of speed; but the progress is by no means dull nor is the move tardy. The present of an ornament to Rākshasa by Malayaketu, the arrival of the secret agent Siddhārthaka, the bestowal of the newly received royal gift on him for the rescue of Śakaṭadāsa, the restoration of the signet ring to Rākshasa, the report of the disagreement between Chāṇakya and Chandragupta and the trumping of the ornaments of Parvataka on Rākshasa, mark the steady onward trend. Gaining in intensity the course of action proceeds with an ever-increasing rapidity in the next three acts, culminating in the execution of the five Mlechchha kings, the dismissal of Rākshasa, and the advance of Malayaketu on Pāṭaliputra. After the heat of this dramatic run of action, the author moderates his pace, and treats us with lyrical snatches in the sixth act. In the seventh, the movement is once more brisk, the business hastening to the wished-for happy catastrophe, the conciliation of Rākshasa.

The Mudrārākshasa discloses a peculiarity of scenic arrangement which deserves to be noted. In the performance of a Sanskrit play, the whole stage is exposed to the view on the removal of the curtain. Characters enter, move about the stage, perform their parts and retire, each act constituting one continuous scene. In the Mudrārākshasa the stage is presented to the view in separate sections, each section forming something like a scene by itself. For instance, the third act of the play shows to us Chandragupta observing from the top of the suburban *Sugāṅga* Palace how his royal mandate to celebrate the *Kaumudī* festival is received by his subjects. Then we are taken to the humble habitation of the minister Chāṇakya in the town, wherefrom

we return to the palace on the Ganges to witness the feigned quarrel between the royal pupil and his preceptor. Similarly the fifth act presents Malayaketu in the pavilion of state conducting the examination of Siddhārthaka who was caught in the act of leaving the camp without a passport. In the midst of the inquiry we are taken to the tent of Rākshasa in another part of the camp. Thence we hasten back to the royal pavilion to get to the end of the inquiry. Thus the scene of action shifts from one section of the stage to another, so that, while there is a brisk move of action in one part, characters in another part cease to engage the attention of the audience. We thus see Viśākhadatta dividing an act into scenes in the Mudrārākshasa, at the same time taking care to avoid studiously any violent and abrupt change of place.

The poet might have derived the plot of his play from the *Rājāvalis*, *Charitas* and other historical materials available to him[1]. The murder of Emperor Nanda by an agent of Chāṇakya,

---

[1] By the bye Śāradātanaya in the eighth chapter of *Bhāvaprakāśana* cites as an instance of the Bhāsvara variety of Nāṭaka, a play in which Nanda and Chandragupta appear as characters; and in the Introduction of *Kundamālā* (Dakshiṇa Bhāratī Series) there is the mention of a play named Pratijnā-Chāṇakya which, the Editor observes, is referred to in works on *Alaṁkāra* in the South. It goes to prove the popularity of the historical theme of the *Mudrārākshasa*. I may here casually refer to two misleading passages in the commentary of दशरूप which relate to the source of the *Mudrārākshasa* and to the seventeenth stanza of the second act of the play. The first occurs at the end of the first *Parichchheda*. It runs thus :— बृहत्कथामूलं मुद्राराक्षसम् । चाणक्यनाम्ना तेनाथ शकटालगृहे रहः । कृत्यां विधाय सहसा सपुत्रो निहतो नृपः ॥ योगनन्दे यशःशषे पूर्वनन्दसुतस्ततः । चन्द्रगुप्तः कृतो राज्ये चाणक्येन महौजसा ॥ इति बृहत्कथायां सूचितम् ।. The two verses quoted are in Sanskrit. They could not have formed a part of the *Brihatkathā* which was composed in the Paisācha Prākrit. As a matter of fact they belong to the *Brihat-Kathāmanjarī* of Kshemendra who is junior to the commentator Dhanika by about a century and a half. The passage is, on the very face of it, a later interpolation. Dr. Hall looked upon the commentary on the concluding stanza of the *Parichchheda* as spurious. The second passage is not much removed from the first. In the beginning of the second *Parichchheda* Dhanika writes स्थिरो वाङ्मनःक्रियाभिरचञ्चलः । यथा……भर्तृहरिशतके । प्रारभ्यते न खलु विघ्नभयेन नीचैः प्रारभ्य विघ्नविहता विरमन्ति मध्याः । विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः प्रारब्धमुत्तमगुणास्त्वमिवोद्वहन्ति ॥. Though nominally quoted from the *Śataka*, the stanza belongs in reality to the *Mudrārākshasa*. It betrays its close relationship to it by the dramatic mode of expression which is not suited to the *Śataka*.

the installation of Sarvārthasiddhi on the vacant throne by Rākshasa, his retirement to a penance forest and his subsequent assassination, the murder of the Himālayan chief Parvataka and the conciliation of Rākshasa are, to all appearance, historical facts. Of the characters of the play Chandragupta and Chāṇakya are unquestionably historical personages. So, too, are Rākshasa and Sarvārthasiddhi. If the Brāhmaṇa minister of the Nandas had been a creation of the poet, such a prominent character should not have been given so bad a name. The author generally selects suggestive names for his fictitious characters, for example, Nipuṇaka (the clever one), Virādhagupta (the strangely disguised one), Siddhārthaka (the successful one), etc. How could one who had achieved nothing be given the name of Sarvārthasiddhi, if he had been a fictitious character? The conflict with Rākshasa was an aftermath of the twelve years' war with his masters, the Nandas.

Of the historical characters the most prominent is Chāṇakya. He was the son of Chaṇaka. One of his ancestors was Kuṭila after whom he is named Kauṭilya. The Kauṭilyas formed a sub-division of the Yāskas who were a branch of the Bhṛigus[1]. Chāṇakya and Kauṭilya are thus, patronyms. His name proper was Vishṇugupta. By his great learning he had earned the distinguishing epithets of Budha and Sarvajña[2]. Himself a student of the Sāmaveda[3], he had also learnt the other three[4], and was an adept in the mysteries of the sacrificial lore[5]. He was the *Guru, i.e.*, preceptor, of Chandragupta. It was to train him up in politics that the sage wrote the Kauṭilīya Arthaśāstra[6]. Chandragupta was a very promising prince endowed with many

---

1 See प्रवरमञ्जरी.

2 See *Mu.* i. 6 and i. 17 [15].

3 This is inferred from the precedence given to the Veda in the enumeration of the triad of Vedas in कौ. अ. शा. । ३ ।

4 *Kā. Nīti Sā.* i. 3.

5 See *Kā. Nīti. Sā.* i. 4. यस्याभिचारवज्रेण वज्रज्वलनतेजसः । पपात मूलतः श्रीमान् सुपर्वा नन्दपर्वतः ॥ ; see also *Mu.* iv. 12.

6 For the tradition see D. K. इयमिदानीमाचार्यविष्णुगुप्तेन मौर्यार्थे षड्भिः श्लोकसहस्रैः संक्षिप्ता ।

good qualities of the head and the heart. His step-brothers, the eight Nandas, envied and hated him; and Chāṇakya, who was his preceptor, also became an object of their hatred. Once, when he was at the Court of Emperor Nanda, he was spitefully ousted from the seat of honour and insulted by them. The preceptor and the pupil felt highly offended and they left the Court. Collecting a force of mercenary soldiers from the north-western frontier, they waged war with the Nandas. In this long and hard-fought struggle of twelve years[1], the Emperor was assassinated by a secret agent of Chāṇakya come to negotiate peace[2], and his eight sons were slain one after another[3] in the war. By his iron energies and resourceful brain, Chāṇakya thus won an empire for Chandragupta[4]. His next object was to make him secure on the throne by winning over Rākshasa and pressing him into service, in which he equally succeeded by his wonderful genius. In the science of politics Kauṭilya's authority is almost supreme. Kāmandaka reverentially makes obeisance to him in words which are highly complimentary[5]. This great political thinker is also famous for his simple and elegant didactic verses[6]. His success as a practical statesman was due to the *policy of thoroughness* of which he is said to be the advocate[7]. The earliest known

---

1 See Pargiter's *Dynasties of the Kali Age.*

2 See नी. वा. । दूतसमु. । चाणक्यस्तीक्ष्णदूतप्रयोगेणैकं नन्दं जघान । See also हितो. । नन्दं जघान चाणक्यस्तीक्ष्णदूतप्रयोगतः । तद्दूरान्तरितं दूतं पश्येद्धीरसमान्वितः ॥

3 See Pargiter's *Dynasties of the Kali Age*, see also *Mu.* iii. 27.

4 When Alexander invaded the Panjab and Sindh, Magadha was ruled by one of the eight Nandas, and not by Emperor Nanda. These provinces had become independent after the assassination of the Emperor during the twelve years' Civil War. Had the invasion occurred in the life-time of the Emperor, he should certainly have met the invader on the confines of his empire; for Takshaśila was connected with Pāṭaliputra by a trunk road. At the time when Alexander returned to Persia, Chandragupta was in possession of the throne of Magadha. But he had still a powerful antagonist in Rākshasa to deal with nearer home. So, he did not mind what happened in the distant provinces that had seceded and had come under a foreign yoke.

5 See *Kā. Nīti Sā.* ii. 2-6.

6 See वृद्धचाणक्य and लघुचाणक्य.

7 See पं.। तं.। २। सुकृत्यं विष्णुगुप्तस्य मित्राप्तिर्भार्गवस्य च । बृहस्पतेरविश्वासो नीतिसंधिस्त्रिधा स्थितः ॥

cypher seems to have been devised by him; for it bears his name[1]. His fame principally rests on his *Arthaśāstra.*

The ethics of the Mudrārākshasa are the ethics of politics, not of ordinary life. The course of policy followed is that of crookedness (*śāṭhyanīti*). Its wickedness is partly redeemed by devoted fidelity, by a strict sense of duty and by selflessness of those who follow it. In their political code the end justifies the means. Their low morality is not to be taken as an index of the morals of the times any more than that of the Pāradārika section of the Kāmasūtra. The path by which ordinary people went, was the path of rectitude (*dharmanīti*) presented in लघुचाणक्य and वृद्धचाणक्य. However harshly we may think of the crooked policy of Chāṇakya, it must be said to his credit that his schemes, far from being bloody, are meant to prevent the shedding of blood. In the incidents of the play there is not a single sacrifice of human life for which Chāṇakya is accountable. The orders of the executions of Śakaṭadāsa and Chandanadāsa are mere demonstrations; and the reported decapitation of the executioners of the former is but a political lie. The antecedents of the play are not bloodless. The extirpation of the Nandas, however, was an unavoidable contingency of aggressive warfare, and the murders of Sarvārthasiddhi and Parvataka were political necessities.

The Mudrārākshasa has the good fortune, I should rather say evil fortune, of having a number of commentaries which, proposing to lead, simply mislead us. They show a deplorable ignorance of the plot; and the text they follow is corrupt in many places. The best of the lot is the Mudrārākshasa-Vyākhyā published in the Bombay Sanskrit Series. It was composed by Ḍhuṇḍirāja, son of Lakshmaṇa of the Vyāsa family at the suggestion of Tryambaka Adhvarin, the minister of the Bhonsle king Sarfoji (1711–1729 A.C.) of Tanjore in the Śaka year 1635 (1713 A.C.). The commentator gives copious dramaturgical notes but they are deplorably inaccurate. Ḍhuṇḍirāja was the author of Śāhavilāsa, a work on music, named after king Śāhajī, brother of Sarfoji, of

---

[1] See the Jayamangalā on का॰ सू. पृ. ३७, कौटिलीयमिदं कादेः स्वरयोर्ह्रस्वदीर्घयोः । बिन्दूष्मणोर्विपर्यासाद्दुर्बोधमिति संज्ञितम् ॥

Tanjore. The second commentary is Mudrādīpikā by Graheśvara, a native of Tirabhukti (Tirhut). The scholiast traces his descent from Chakrapāṇi through Śrī-Vatsa-Kavīndra, Jayāditya, and Rāmaśarmapaṇḍita, down to Siddheśvara who was the father of Mahāmahopādhyāya Graheśvar. He mentions Miśra Vateśvara as his *guru*. His is an unprofitably discursive and provokingly meagre scholium[1]. The third is Mudrāprakāsa by Vaṭeśvara, son of Gaurīpati or Gaurīśvara. In the exposition of the text it is in no way better than Graheśvara's. The fourth is the short commentary of Ratināthachakrin cited in Dr. Hillebrandt's edition of the Mudrārākshasa. The fifth is तात्पर्यबोधिनी by Svāmiśāstrin of *Hārita gotra*. He was a native of अनन्तसागर otherwise called चोलवन्दान in मधुरामण्डल (Madura Territory), and was patronized by king Rāmachandra. A versified abstract of the plot is prefixed to it. Besides these commentaries there are two Sanskrit versions (*chhāyās*) of the Prākrit portion of the play. One is by Bhāskara of the *Kaśyapa gotra*, son of Appājibhatta and grandson of Haribhatta of Benares. The other is the work of Bābūrāja *alias* Keśava Upādhyāya, the *guru* of the Marathi poet Moropant. He wrote it in the Śaka year 1683 very likely for his प्रियशिष्य (favourite pupil) Moropant. These yield a few good readings not found elsewhere. All the works are of modern date.

There are four guides that pretend to introduce us to the play. They are made up of tales and legends no better than those given in Kathāsaritsāgara and Bṛihatkathāmañjarī. Two of them, namely, Mudrārākshasakathopodghāta by Ḍhuṇḍirāja the commentator and Chāṇakyakathā by Ravinartaka, are in verse. The latter also goes by the name of कौटिल्यकथासार. Ravinartaka says that he has versified an extant prose abstract. The other two, namely, Mudrārākshasapūrvasaṁkathā by Ananta Kavi, son of Timāji Paṇḍita and grandson of Bāloji Paṇḍita who lived in the middle of the seventeenth century, and Mudrārākshasapūrvapīthikā of nameless authorship, are in prose. These unhistorical works are next to useless in the elucidation of the plot of a historical play.

[1] *The Deccan College Catalogue* and Aufrecht's *Catalogus Catalogorum* ascribe it to Maheśvara, which is erroneous. There should be Graheśvara.

Manuscripts of plays are in the habit of giving names of their own coinage to acts. In this they seem to imitate writers of *alaṁkāra*. They not unfrequently refer the reader not to the play, but to the particular act of it, for the quotation they make. While they do this, they give a distinctive name to the act in question. It is a time-honoured practice of theirs. Conforming to it I have given proper designations to the acts of the Mudrārākshasa. In coining new names I have adopted the view-point of Chāṇakya and taken care to see that they are expressive and appropriate.

Before I conclude, I note some minor characteristics of the author. The first thing that attracts attention is the use of *Ślesha*. All premonitions (*patākāsthānaka*) are based on this figure. Viśākhadatta has a partiality for it. According to Bāṇa it was the mode of expression which the northern poets freely indulged in. Their eastern brethren favoured *ojas* and the southern delighted in *utprekshā*. Poets of the west cared only for *sense*[1]. In the Mudrārākshasa the *double entendre* is mostly suggestive. There is no misuse or abuse of it as in the Kādambarī or the Vāsavadattā. Another peculiarity of the poet is the simile based on *parallelism* (*bimbapratibimbabhāva*). When the comparison instituted is striking, it does not fail to interest us. But in a few cases it degenerates into verbal correspondence, when it proves dry and insipid. Next comes *Bhaṅgyantarakathana*, which calls for a remark. The poet states something in prose and repeats the same thing in verse just after that[2]. It is tautology pure and simple. Fortunately for us, instances of *Bhaṅgyantarakathana* are not many in the Mudrārākshasa. Māgha and Śrīharsha treat us with this intellectual jugglery and Mallinātha views it with approbation. It should, however, be repudiated. Viśākhadatta is at times obscure and enigmatical, as for instance, in Mu. iv. 8 and vi. 18. But the Massinger of India is not the less interesting for all that.

---

1 See the following verses given in the beginning of the *Harshacharita* :—
श्लेषप्रायमुदीच्येषु प्रतीच्येष्वर्थमात्रकम् । उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वक्षरडम्बरः ॥

2 See *Mu.* ii. 2–3.

1467-30 B. P.

श्रीमद्विशाखदत्तविरचितं

मुद्राराक्षसम्

॥ नान्द्यन्ते सूत्रधारः प्रविशति ॥

सूत्रधारः ।

धन्या केयं स्थिता ते शिरसि शशिकला किं नु नामैतदस्या
नामैवास्यास्तदेतत् परिचितमपि ते विस्मृतं कस्य हेतोः ।
नारीं पृच्छामि नेन्दुं कथयतु विजया न प्रमाणं यदीन्दु-
र्देव्या निह्नोतुमिच्छोरिति सुरसरितं शाठ्यमव्याद्विभोर्वः ॥ १ ॥

अपि च

पादस्याविर्भवन्तीमवनतिमवने रक्षतः स्वैरपातैः
संकोचेनैव दोष्णां मुहुरभिनयतः सर्वलोकातिगानाम् ।
दृष्टिं लक्ष्येषु नोग्रां ज्वलनकणमुचं बध्नतो दाहभीते-
रित्याधारानुरोधात्त्रिपुरविजयिनः पातु वो दुःखनृत्तम् ॥ २ ॥

अलमतिप्रसङ्गेन । आज्ञापितोऽस्मि परिषदा (1) अद्य त्वया सामन्त-वटेश्वरदत्तपौत्रस्य महाराजभास्करदत्तसूनोः कवेर्विशाखदत्तस्य कृति-
३ मुद्राराक्षसं नाम नाटकं नाटयितव्यमिति । यत्सत्यं काव्यविशेषवेदिन्यां परिषदि प्रयुञ्जानस्य ममापि सुमहान् परितोषः प्रादुर्भवति । कुतः

चीयते बालिशस्यापि सत्क्षेत्रपतिता कृषिः ।
न शालेः स्तम्बकरिता वप्तुर्गुणमपेक्षते ॥ ३ ॥

तद्यावदिदानीं गृहजनेन सह संगतिकमनुतिष्ठामि ॥ परिक्रम्यावलोक्य च । अये किमिदम् । अस्मद्गृहे महोत्सव इवाद्य स्वस्वकर्मण्यधिकतरमभियुक्तः
३ परिजनः । तथा हि

---

१ नोग्रज्व* T.—२ पृथुसूनोः M. T.—विशाखदेवस्य H (M N).

(1) *Mss. add* यथा *here*.

वहति जलमियं पिनष्टि गन्धानियमियमुद्ग्रथते स्रजो विचित्राः ।
मुसलमिदमियं च पातकाले मुहुरनुयाति कलेन हुंकृतेन ॥ ४ ॥

भवतु । कुटुम्बिनीमाहूय पृच्छामि ॥ नेपथ्याभिमुखमवलोक्य ॥

गुणवत्युपायनिलये स्थितिहेतो[1] साधिके त्रिवर्गस्य ।
मद्भवननीतिविद्ये कार्यादार्ये[2] द्रुतमुपेहि ॥ ५ ॥

नटी । ॥ प्रविश्य ॥ अज्ज इअह्मि । अणाणिओएण मं अणुगेह्णदु अज्जो ॥ आर्य इयमस्मि । आज्ञानियोगेन मामनुगृह्णात्वार्यः ॥

सूत्रधारः । आर्ये तिष्ठतु तावदाज्ञानियोगः । कथय किमद्य भगवतां ब्राह्मणानामुपनिमन्त्रणेन कुटुम्बकमनुगृहीतमाभिमता वा भवनमतिथयः प्राप्ता यत एष पाकविशेषारम्भः ।

नटी । अज्ज उवणिमन्तिदा मए भअवन्तो[3] बह्मणा ॥ आर्य उपनिमन्त्रिता मया भगवन्तो ब्राह्मणाः ॥

सूत्रधारः । अथ कस्मिन् निमित्ते ।

नटी । उवरज्जदि किल चन्दो त्ति ॥ उपरज्यते किल चन्द्र इति ॥

सूत्रधारः । क एवमाह ।

नटी । एवं खु णअरवासी जणो मन्तेदि ॥ एवं खलु नगरवासी जनो मन्त्रयते ॥

सूत्रधारः । आर्ये कृतश्रमोऽस्मि ज्योतिःशास्त्रे । तत् प्रवर्त्यतां भगवतो ब्राह्मणानुद्दिश्य पाकविशेषः । चन्द्रोपरागं प्रति तु त्वं (2) विप्रलब्धासि पश्य ।

क्रूरग्रहः सकेतुश्चन्द्रं संपूर्णमण्डलमिदानीम्[5] ।
अभिभवितुमिच्छति बलाद्

॥ नेपथ्ये ॥ आः क एष मयि स्थिते चन्द्रमभिभवितुमिच्छति ।

सूत्रधारः । रक्षत्येनं तु बुधयोगः ॥ ६ ॥

नटी । अज्ज को उण एसो धरणीगोअरो भविअ चन्दं गहाहिहवादो रक्खिदुं इच्छदि ॥ आर्य कः पुनरेष धरणीगोचरो भूत्वा चन्द्रं ग्रहाभिभवाद्रक्षितुमिच्छति ॥

१ *हेतो: T.—२ कार्याचार्ये T. H.—३ भअवं चन्दो M. T. H.—चतुःषष्ट्यङ्गे *added in all but* H (M N).—५ चन्द्रमसंपूर्ण* M. चन्द्रमसंपूर्ण* t.
(2) Mss. insert केनापि *here.*

सूत्रधारः । यत्सत्यं मया नोपलक्षितः । भवतु । भूयोऽभियुक्तः स्वरव्यक्तिमुपलप्स्ये ॥ क्रूरग्रह इत्यादि पुनः पठति ॥

६ ॥ पुनर्नेपथ्ये ॥ आः क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति ।

सूत्रधारः । आम् ज्ञातम् ।

कौटिल्यः

९ ॥ नटी भयं नाटयति ॥

सूत्रधारः । कुटिलमतिः स एष येन
क्रोधाग्नौ प्रसभमदाहि नन्दवंशः ।
चन्द्रस्य ग्रहणमिति श्रुतेः सनाम्नो
मौर्येन्दोर्द्विषदभियोग इत्युपैति ॥ ७ ॥

तदावां गच्छावः ।

॥ निष्क्रान्तौ ॥

॥ इति प्रस्तावना ॥

॥ ततः प्रविशति शिखां परामृशन् सकोपश्चाणक्यः ॥

चाणक्यः । आः क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति ।
नन्दकुलकालभुजगीं कोपानलबहुललोलधूमलताम् ।
अद्यापि बध्यमानां वध्यः को नेच्छति शिखां मे ॥ ८ ॥

अपि च
उल्लङ्घयन् मम समुज्ज्वलतः प्रतापं
कोपस्य नन्दकुलकाननधूमकेतोः ।
सद्यः परात्मपरिमाणविवेकमूढः
कः शालभेन विधिना लभतां विनाशम् ॥ ९ ॥

शार्ङ्गरव शार्ङ्गरव ।

शिष्यः ॥ प्रविश्य ॥ उपाध्याय आज्ञापय ।

३ चाणक्यः । वत्स उपवेष्टुमिच्छामि ।

शिष्यः । उपाध्याय नन्वियं संनिहितवेत्रासना द्वारप्रकोष्ठशाला । तदिहोपवेष्टुमर्हत्युपाध्यायः ।

---

१ अवैति T. H.

चाणक्यः । वत्स । कार्याभियोग एवास्मानाकुलयति न पुनरुपाध्यायसहभूः शिष्यजने दुःशीलता ॥ शिष्ये निष्क्रान्त उपविश्यात्मगतम् ॥ कथं प्रकाशतां गतोऽयमर्थः पौरेषु यथा किल नन्दकुलविनाशजनितरोषो राक्षसः पितृवधामर्षितेन सकलनन्दराज्यपरिपणनप्रोत्साहितेन पर्वतकपुत्रेण मलयकेतुना सह संधाय तदुपबृंहितेन महता म्लेच्छराजबलेन वृषलमभियोक्तुमुद्यत इति ॥ विचिन्त्य ॥ अथवा येन मया सर्वलोकप्रकाशं नन्दवंशवधं प्रतिज्ञाय निस्तीर्णा दुस्तरा प्रतिज्ञासरित् सोऽहमिदानीं प्रकाशीभवन्तमप्येनं समर्थः शमयितुम्—कुतः—यस्य मम

श्यामीकृत्याननेन्दून् रिपुयुवतिदिशां संततैः शोकधूमैः
कामं मन्त्रिद्रुमेभ्यो नयपवनहृतं मोहभस्म प्रकीर्य ।
दग्ध्वा संभ्रान्तपौरद्विजगणरहितान् नन्दवंशप्ररोहान्
दाह्याभावान्न खेदाज्ज्वलन इव वने शाम्यति क्रोधवह्निः ॥ १० ॥

अपि च

शोचन्तोऽवनतैर्नराधिपभयाद् धिक्शब्दगर्भैर्मुखै-
र्मामग्रासनतोऽवकृष्टमवशं ये दृष्टवन्तः पुरा ।
ते पश्यन्ति तथैव संप्रति जना नन्दं मया सान्वयं
सिंहेनेव गजेन्द्रमद्रिशिखरात् सिंहासनात् पातितम् ॥ ११ ॥

सोऽहमिदानीमवसितप्रतिज्ञाभरोऽपि वृषलापेक्षया शस्त्रं धारयामि । मया हि

समुत्खाता नन्दा नव हृदयशल्या इव भुवः
कृता मौर्ये लक्ष्मीः सरसि नलिनीव स्थिरपदा ।
द्वयोः सारं तुल्यं द्वितयमभियुक्तेन मनसा
फलं कोपप्रीत्योर्द्विषति च विभक्तं सुहृदि च ॥ १२ ॥

अथवा अगृहीते राक्षसे किमुत्खातं नन्दवंशस्य किं वा स्थैर्यमापादितं चन्द्रगुप्ते लक्ष्म्याः (3) ॥ विचिन्त्य ॥ अहो राक्षसस्य नन्दवंशे निरतिशयो भक्तिगुणः । स खलु कस्मिंश्चिदपि जीवति नन्दान्ववाये वृषलस्य साचिव्यं ग्राहयितुं न शक्यते । नन्दवंशोद्यमं प्रति निरुद्योगो-

---

१ तदुपगृहीतेन M. T. H., तदुपबृंहितेन (M.)—२ °रागाः T. H., रागाः M.—३ न शक्यते । (अतः) तदभियोगं प्रति निरुद्योगैरस्माभिरवस्थातुमयुक्तमित्यनयैव M. H., न शक्यते । तदभियोगं प्रति निरुद्योगः शक्योऽवस्थापयितुमस्माभिः । अनया T.

(3) *Mss. read* चन्द्रगुप्तलक्ष्म्याः.

ऽवस्थापयितुम् । अस्माभिरनया बुद्धया तपोवनगतोऽपि घातितस्तपस्वी नन्दवंशीयः सर्वार्थसिद्धिः । यावदसौ मलयकेतुमङ्गीकृत्यास्मदुच्छेदाय विपुलतरं प्रयत्नमुपदर्शयत्येव ॥ प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा ॥ साधु अमात्यराक्षस साधु ।

ऐश्वर्यादनपेतमीश्वरमयं लोकोऽर्थतः सेवते
तं गच्छन्त्यनु ये विपत्तिषु पुनस्ते तत्प्रतिष्ठाशया ।
भर्तुर्ये प्रलयेऽपि पूर्वसुकृतासङ्गेन निःसङ्गया
भक्त्या कार्यधुरां वहन्ति कृतिनस्ते दुर्लभास्त्वादृशाः ॥ १३ ॥

अत एवास्माकं त्वत्संग्रहणे यत्नः ।

अप्रज्ञेन च कातरेण च गुणः स्याद्भक्तियुक्तेन कः
प्रज्ञाविक्रमशालिनोऽपि हि भवेत् किं भक्तिहीनात्फलम् ।
प्रज्ञाविक्रमभक्तयः समुदिता येषां गुणा भूतये
ते भृत्या नृपतेः कलत्रमितरे संपत्सु चापत्सु च ॥ १४ ॥

(4) कथमसौ वृषलस्य साचिव्यग्रहणेन सानुग्रहः स्यादिति मयास्मिन् वस्तुनि न शयानेन स्थीयते । यथाशक्ति क्रियते तत्संग्रहणे प्रयत्नः । कथमिव । अत्र तावद् वृषलपर्वतकयोरन्यतरविनाशेन चाणक्यस्यापकृतं भवतीति विषकन्यकया राक्षसेनास्माकमत्यन्तोपकारि मित्रं घातितस्तपस्वी पर्वतेश्वर इति संचारितो जनापवादः । लोकप्रत्ययार्थमस्यैवार्थस्याभिव्यक्तये[1] पिता ते चाणक्येन घातित इति रहसि त्रासयित्वा भागुरायणेनापवाहितः पर्वतकपुत्रो मलयकेतुः । शक्यः खल्वेष राक्षसमतिपरिगृहीतोऽप्युत्तिष्ठमानः प्रज्ञया निवारयितुं न पुनरस्य निग्रहात् पर्वतकवधोत्पन्नमयशः प्रकाशीभवत् प्रमार्ष्टुमिति । प्रयुक्ताश्च स्वपक्षपरपक्षयोरनुरक्तापरक्तजनजिज्ञासया बहुविधदेशवेषभाषाचारवेदिनो नानाव्यञ्जनाः प्रणिधयः । अन्विष्यते च कुसुमपुरवासिनां नन्दामात्यसुहृदां निपुणं प्रचारगतम् । तत्तत् कारणमुत्पाद्य (5) कृतककृत्यतामापादिताश्चन्द्रगुप्तसहोत्थायिनो भद्रभटप्रभृतयः प्रधानपुरुषः । शत्रुप्रयुक्तानां तीक्ष्णरसदादीनां प्रतिविधानं प्रत्य-

---

१ अनभिव्यक्तये (M).

(4) *Mss. read* तद् *in place of* कथमसौ वृषलस्य साचिव्यग्रहणेन सानुग्रहः स्यादिति *which they have before 1. 14.* (5) *Mss. read* कृतकृत्यताम्.

प्रमादिनः परीक्षितभक्तयश्च क्षितिपतिप्रत्यासन्नाः कृतास्तत्राप्तपुरुषाः । अस्ति चास्माकं सहाध्यायि मित्रमिन्दुशर्मा नाम ब्राह्मण औशनस्यां दण्डनीत्यां चतुःषष्ठ्यङ्गे ज्योतिःशास्त्रे च परं प्रावीण्यमुपगतः । स च मया क्षपणकलिङ्गधारी नन्दवंशवधप्रतिज्ञानन्तरमेव कुसुमपुरमभिनीय सर्वनन्दामात्यैः सह सख्यं ग्राहितः । विशेषतश्च तस्मिन् राक्षसः समुत्पन्नविश्रम्भः । तेनेदानीं महत् प्रयोजनमनुष्ठेयं भविष्यति । तदेवमस्मत्तो न किंचित् परिहीयते । वृषल एव केवलं प्रधानप्रकृति[1]ष्वस्मास्वारोपिततन्त्रभारः सततमुदास्ते । अथ वा यत्स्वयमभियोगदुःखैरसाधारणैरपाकृतं तदेव राज्यं सुखयति । कुतः ।

स्वयमाहृत्य भुञ्जाना बलिनोऽपि स्वभावतः ।
गजेन्द्राश्च नरेन्द्राश्च प्रायः सीदन्ति दुःखिताः ॥ १५ ॥

॥ ततः प्रविशति यमपटेन चरः ॥

चरः ।

पणमह जमस्स चलणे किं कज्जं देवएहिं अण्णेहिं ।
एसो खु अण्णभत्ताण हरइ जीअं (6) तडफडन्तं ॥ १६ ॥

अवि अ

पुरिसस्स जीविअव्वं विसमाओ होइ भत्तिगहिआओ ।
मारेइ सव्वलोअं जो तेण जमेण जीआमो ॥ १७ ॥

॥ प्रणमत यमस्य चरणौ किं कार्यं देवकैरन्यैः ।
एष खल्वन्यभक्तानां हरति जीवं परिस्फुरन्तम् ॥

अपि च

पुरुषस्य जीवितव्यं विषमाद् भवति भक्तिगृहीतात् ।
मारयति सर्वलोकं यस्तेन यमेन जीवामः ॥

जाव एदं गेहं पविसिअ जमपडं दंसअन्तो गीदाइं गाआमि ॥ इति परिक्रामति ॥ यावदेतद् गेहं प्रविश्य यमपटं दर्शयन् गीतानि गायामि ॥

शिष्यः ॥ विलोक्य ॥ भद्र न प्रवेष्टव्यम् ।

चरः । हंहो बह्मण कस्स एदं गेहं ॥ हंहो ब्राह्मण कस्यैतद् गेहम् ॥

शिष्यः । अस्माकमुपाध्यायस्य सुगृहीतनाम्न आर्यचाणक्यस्य ।

---

1 *प्रकृतिषु T. H.

(6) *Mss. have* धडफडन्तं.

चरः ॥ विहस्य ॥ **हंहो बह्मण अत्तणो केरअस्स य्येव मह धम्मभादुणो घरं होदि । ता देहि मे पवेसं । जाव तुह उवज्झाअस्स धम्मं उवदिसामि ॥** हंहो ब्राह्मण आत्मीयस्यैव मम धर्मभ्रातुर्गृहं भवति । तस्माद्देहि मे प्रवेशम् । यावत्ते उपाध्यायाय धर्ममुपदिशामि ॥

शिष्यः । ॥ सक्रोधम् ॥ **किं भवानस्माकमुपाध्यायाद् धर्मवित्तरः ।**

चरः । **हंहो बह्मण मा एव्वं भणाहि ण सव्वो सव्वं जाणादि । ता किंवि दे उवज्झाओ जाणादि किंवि अह्मारिसा जाणन्दि॥** हंहो ब्राह्मण मा एवं भण । न सर्वः सर्वं जानाति । तत् किमपि त उपाध्यायो जानाति किमप्यस्मादृशा जानन्ति ॥

शिष्यः । **सर्वज्ञतामुपाध्यायस्य चोरयितुमिच्छसि ।**

चरः । **हंहो बह्मण जइ तुह उवज्झाओ सव्वं जाणादि ता जाणादु दाव (7) कास चन्दो अणभिप्पेदो त्ति ॥** हंहो ब्राह्मण यदि तवोपाध्यायः सर्वं जानाति तदा जानातु तावत् केषां चन्द्रोऽनभिप्रेत इति ॥

शिष्यः। **किमनेन ज्ञातेन भवति ।**

चरः । **हंहो बह्मण तुह उवज्झाओ जाणिस्सदि जं इमिणा जाणिदेण होदि । तुमं दाव एत्तिअं जाणासि कमलाणं चन्दो अणभिप्पेदो त्ति । णं पेक्ख ।**

> **कमलाण मणहराणं रूवाहिन्तो विसंवदइ सीलं ।**
> **संपुण्णमण्डलम्मि वि चन्दे जाइं विरुद्धाइं ॥ १८ ॥**

॥ हंहो ब्राह्मण तवोपाध्यायो ज्ञास्यति यदनेन ज्ञातेन भवति । त्वं तावदेतावज्जानासि कमलानां चन्द्रोऽनभिप्रेत इति । ननु प्रेक्षस्व ।

> कमलानां मनोहराणां रूपाद्विसंवदति शीलम् ।
> संपूर्णमण्डलेऽपि चन्द्रे यानि विरुद्धानि ॥

चाणक्यः ॥ आकर्ण्यात्मगतम् ॥ **अये चन्द्रगुप्तादपरक्तान् पुरुषाञ् जानामीत्युपक्षिप्तमनेन ।**

शिष्यः । **किमिदम् । असंबद्धमभिधीयते ।**

चरः । **सुसंबद्धं य्येव एदं भवे जदि जाणन्तं (8) सोदारं लहे ॥** सुसंबद्धमेवैतद् भवेद्यदि जानन्तं श्रोतारं लभे ॥

---

(7) *Mss. have* कस्स. (8) *Mss. read* सुणिदुं जाधन्तं, सुणन्तं जाणन्तं अ, सुणित्तारं अ; छाया *too has* श्रोतारं जानन्तम्.

चाणक्यः । भद्र प्रविश । लप्स्यसे श्रोतारम्[1] ।

चरः । एसो पविसामि ।। प्रविश्योपसृत्य च ।। जेदु अज्जो ।। एष प्रविशामि । ... । जयत्वार्यः ।।

चाणक्यः ।। विलोक्यात्मगतम् ।। कथमयं प्रकृतिचित्तपरिज्ञाने नियुक्तो निपुणकः ।। प्रकाशम् ।। भद्र स्वागतम् । उपविश ।

चरः । जं अज्जो आणवेदि त्ति ।। भूमावुपविशति ।। यदार्य आज्ञापयति ।।

चाणक्यः । वर्णयेदानीं स्वनियोगवृत्तान्तम् । अपि वृषलमनु रक्ताः प्रकृतयः ।

चरः । अह इं । अज्जे खु तेसु तेसु विराअकारणेसु परिहरिदेसु सुगहीदणामहेए देवे चन्दउत्ते दिढं अणुरत्ताओ पकिदिओ । किंदु उण अत्थि एत्थ णअरे अमच्चरक्खसेण सह पढमं समुप्पण्णसिणेहबहुमाणा तिण्णि पुरिसा देवस्स चन्दसिरिणो सिरिं ण सहन्दि ।। अथ किम् । आर्येण खलु तेषु तेषु विरागकारणेषु परिहृतेषु सुगृहीतनामधेये देवे चन्द्रगुप्ते दृढमनुरक्ताः प्रकृतयः । किंतु पुनरस्त्यत्र नगरेऽमात्यराक्षसेन सह प्रथमं समुत्पन्नस्नेहबहुमानास्त्रयः पुरुषाः देवस्य श्रीचन्द्रस्य श्रियं न सहन्ते ।।

चाणक्यः ।। सक्रोधमात्मगतम् ।। ननु वक्तव्यं स्वजीवितं न सहन्त इति । ।। प्रकाशम् ।। अपि ज्ञायन्ते नामधेयतः ।

चरः । कहं अमुणिदणामहेआ अज्जस्स णिवेदीअन्ति ।। कथमज्ञातनामधेया आर्याय निवेद्यन्ते ।।

चाणक्यः । तेन हि श्रोतुमिच्छामि ।

चरः । सुणादु अज्जो । पढमो दाव रिउपक्खे बद्धपक्खवादो खवणओ—।। शृणोत्वार्यः । प्रथमस्तावद्रिपुपक्षे बद्धपक्षपातः क्षपणकः—

चाणक्यः ।। आत्मगतम् ।। अस्मद्रिपुपक्षे बद्धपक्षपातः क्षपणकः ।

चरः । जीवसिद्धी णाम जेण सा अमच्चरक्खसपउत्ता विसकण्णा देवे पव्वदीसरे समावेसिदा ।। जीवसिद्धिर्नाम येन सा अमात्यराक्षसप्रयुक्ता विषकन्या देवे पर्वतेश्वरे समावेशिता ।।

चाणक्यः ।। स्वगतम् ।। जीवसिद्धिः । एष तावदस्मत्प्रणिधिः ।। प्रकाशम् ।। अथापरः कः ।

चरः । अवरो खु अमच्चरक्खसस्स पिअवअस्सो काअत्थो सअडदासो णाम ।। अपरः खल्वमात्यराक्षसस्य प्रियवयस्यः कायस्थः शकटदासो नाम ।।

---

१ श्रोतारं ज्ञातारं च M. T. H.

चाणक्यः ॥ आत्मगतम् ॥ कायस्थ इति लघ्वी मात्रा । तथापि न युक्तं प्राकृतमपि रिपुमवज्ञातुमिति । तस्मिन् मया सुहृच्छद्मना सिद्धार्थको विनिक्षिप्तः ॥ प्रकाशम् ॥ भद्र तृतीयं श्रोतुमिच्छामि ।

चरः । तिद्दीओ अमच्चरक्खसस्स दुदीअं हिअअं पुप्फचत्तरणिवासी मणिआरसेट्ठी चन्दणदासो णाम (9) जस्सिं कलत्तं णासीकदुअ अमच्चरक्खसो णअरादो अवक्कन्तो ॥ तृतीयोऽमात्यराक्षसस्य द्वितीयं हृदयं पुष्पचत्वरनिवासी मणिकारश्रेष्ठी चन्दनदासो नाम यस्मिन् कलत्रं न्यासीकृत्यामात्यराक्षसो नगरादपक्रान्तः ॥

चाणक्यः । ॥ आत्मगतम् ॥ नूनं सुहृत्तमोऽसौ । न ह्यनात्मसदृशे राक्षसः कलत्रं न्यासीकरोति । ॥ प्रकाशम् ॥ भद्र राक्षसेन चन्दनदासे कलत्रं न्यासीकृतमिति कथमवगम्यते ।

चरः । इअं अङ्गुलिमुद्दा अज्जं अवगमइस्सदि ॥ इति मुद्रामर्पयति ॥ इयमङ्गुलिमुद्रा आर्यमवगमयिष्यति ॥........ ।

चाणक्यः । ॥ मुद्रामवलोक्य सहर्षमात्मगतम् ॥ ननु वक्तव्यं राक्षस एवास्मदङ्गुलिप्रणयी संवृत्त इति ॥ प्रकाशम् ॥ भद्र अङ्गुलिमुद्रागमं विस्तरेण श्रोतुमिच्छामि ।

चरः । सुणादु अज्जो । अज्ज दाव अहं अज्जेण पउरजणचरिदअण्णेसणे णिउत्तो परघरप्पवेसे परस्स असङ्कणिज्जेण इमिणा जमपडेण हिण्डन्तो मणिआरसेट्ठिणो चन्दणदासस्स गेहं पविट्ठोह्मि । तहिं जमपडं पसारिअ पउत्तोह्मि गीदाइं गाइदुं ॥ शृणोत्वार्यः । अद्य तावदहमार्येण पौरजनचरितान्वेषणे नियुक्तः परगृहप्रवेशे परस्याशङ्कनीयेनानेन यमपटेन हिण्डमानो मणिकारश्रेष्ठिनश्चन्दनदासस्य गेहं प्रविष्टोऽस्मि । तत्र यमपटं प्रसार्य प्रवृत्तोऽस्मि गीतानि गातुम् ॥

चाणक्यः । ततः किम् ।

चरः । तदो एक्कादो अववरकादो पञ्चवरिसदेसीओ अदिदंसणीअसरीराकिदी कुमारओ बालत्तणसुलहकोदूहलोप्फुल्लणअणो णिक्कामिदुं पउत्तो । तदो हा णिग्गदो त्ति सङ्कापरिग्गहणिवेदइत्तिओ तस्स य्येव अववरकस्स

1. पुप्फउर M.T.H, पुप्फचत्तर H.(M.N.).—२ णिहुदगरुओ H, णिब्भरगरुओ M,
(9) *Mss. read* जस्स गेहे.

अब्भन्तरे इत्थिआजणस्स उट्ठिदो कलअलो । तदो ईसिद्दारदेसदाविदमुहीए एक्काए इत्थिआए सो कुमारओ णिक्कमन्तो य्येव णिब्भच्छिअ अवलम्बिदो हत्थे कोमलाए बाहुलदाए । ताए कुमारसंरोधसंभमप्पचलिदङ्गुलिआदो करादो पुरिसङ्गुलिपरिणाहप्पमाणघडिआ इअं अङ्गुलिमुद्दिआ देहलीबन्धम्मि पडिआ ताए अणवबुद्धा मह चलणपासं समागच्छिअ (10) णिच्चला संवुत्ता । मए वि अमच्चरक्खसस्स णामङ्किदेत्ति अज्जस्स पादमूलं पाविदा । ता एसो इमाए आअमो ॥ तत एकस्मादपवरकात् पञ्चवर्षदेशीयोऽतिदर्शनीयशरीराकृतिः कुमारको बालत्वसुलभकुतूहलोत्फुल्लनयनो निष्क्रमितुं प्रवृत्तः । ततो हा निर्गत इति शङ्कापरिग्रहनिवेदयिता तस्यैवापवरकस्याभ्यन्तरे स्त्रीजनस्योत्थितः कलकलः । तत ईषद्द्वारदेशदापितमुख्यैकया स्त्रिया स कुमारको निष्क्रामन्नेव निर्भर्त्स्यावलम्बितो कोमलया बाहुलतया । तस्याः कुमारसंरोधसंभ्रमप्रचलिताङ्गुलेः करात् पुरुषाङ्गुलिपरिणाहप्रमाणघटितेयमङ्गुलिमुद्रिका देहलीबन्धे पतिता तयानवबुद्धा मम चरणपार्श्वे समागत्य निश्चला संवृत्ता । मयाप्यमात्यराक्षसस्य नामाङ्कितेत्यार्यस्य पादमूलं प्रापिता । तदेषोऽस्या आगमः ॥

चाणक्यः । भद्र श्रुतम् । अपसर । नचिरादस्यानुरूपं फलमधिगमिष्यासि ।

चरः । जं अज्जो आणवेदि ॥ निष्क्रान्तः ॥ यदार्य आज्ञापयति ॥...।

चाणक्यः । शार्ङ्गरव ।

शिष्यः । ॥ प्रविश्य ॥ उपाध्याय आज्ञापय ।

चाणक्यः । वत्स मसीभाजनं पत्रं चोपानय ।

शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ निष्क्रम्य पुनः प्रविश्य ॥ उपाध्याय इदं मसीभाजनं पत्रं च ।

चाणक्यः । ॥ गृहीत्वा स्वगतम् ॥ किमत्र लिखामि । अनेन खलु लेखेन राक्षसो जेतव्यः ।

प्रतीहारी । ॥ प्रविश्य ॥ जेदु अज्जो ॥ जयत्वार्यः ॥

चाणक्यः ॥ सहर्षमात्मगतम् ॥ गृहीतो जयशब्दः ॥ प्रकाशम् ॥ शोणोत्तरे

(10) *Mss. add* पणामणिहुदा कुलवहु पिअ *here.*

किमागमनप्रयोजनम् ।

प्रतीहारी । अज्ज देवो चन्दसिरी सीसे कमलमुउलाआरं अञ्जलिं णिवेसिअ अज्जं विण्णवेदि । इच्छामि अज्जेण अब्भणुण्णादो देवस्स पव्वदीसरस्स पारलोइअं कादुं तेण धारिदपुव्वाइं भूसणाइं भअवन्ताणं ब्रह्मणाणं पडिवादेमि त्ति ॥ आर्य देवः श्रीचन्द्रः शीर्षे कमलमुकुलाकारमञ्जलिं निवेश्यार्यं विज्ञापयति । इच्छाम्यार्येणाभ्यनुज्ञातो देवस्य पर्वतेश्वरस्य पारलौकिकं कर्तुं तेन धारितपूर्वाणि भूषणानि भगवद्भयो ब्राह्मणेभ्यः प्रतिपादयामीति ।

चाणक्यः । ॥ सहर्षमात्मगतम् ॥ साधु वृषल मम हृदयेन सह संमन्त्र्य संदिष्टवानसि ॥ प्रकाशम् ॥ शोणोत्तरे उच्यतामस्मद्वचनाद्वृषलः । साधु वत्स अभिज्ञः खल्वसि लोकव्यवहाराणाम् । तदनुष्ठीयतामात्मनोऽभिप्रायः । किंतु पर्वतेश्वरेण धृतपूर्वाणि गुणवन्ति भूषणानि गुणवद्भ्य एव प्रतिपादनीयानि । तदहं स्वयं परीक्षितगुणान् ब्राह्मणान् प्रेषयामीति ।

प्रतीहारी । जं अज्जो आणवेदि ॥ निष्क्रान्ता ॥ यदार्य आज्ञापयति ॥ ... ।

चाणक्यः । शार्ङ्गरव । उच्यन्तामस्मद्वचनाद्विश्वावसुप्रभृतयस्त्रयो भ्रातरो वृषलाद् भूषणानि प्रतिगृह्य भवद्भिरहं द्रष्टव्य इति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ निष्क्रान्तः ॥

चाणक्यः । उत्तरोऽयं लेखार्थः । पूर्वस्तु कथमस्तु ॥ विचिन्त्य ॥ आम् । उपलब्धवानस्मि प्रणिधिभ्यो यथा तस्य म्लेच्छराजलोकस्य मध्ये प्रधानभूताः पञ्च राजानः परया सुहृत्तया राक्षसमनुवर्तन्ते । ते यथा—

कौलूतश्चित्रवर्मा मलयनरपतिः सिंहनादो नृसिंहः
काश्मीरः पुष्कराक्षः क्षतरिपुमहिमा (11) सिन्धुराजः सुषेणः ।
मेघाक्षः पञ्चमोऽसौ[1] पृथुतुरगबलः पारसीकाधिराजो
नामान्येषां लिखामि ध्रुवमहमधुना चित्रगुप्तः प्रमार्ष्टु ॥ १९ ॥

॥ विचिन्त्य ॥ अथ वा न लिखामि । सर्वमनभिव्यक्तमेवास्ताम् । शार्ङ्गरव ।

शिष्यः । ॥ प्रविश्य ॥ उपाध्याय । आज्ञापय ।

चाणक्यः । वत्स श्रोत्रियाक्षराणि प्रयत्नलिखितान्यस्फुटानि भवन्ति ।

---

1 अस्मिन् M. T.

11 *Mss. have* सैन्धवः सिन्धुषेणः

तदुच्यतामस्मद्वचनात् सिद्धार्थकः ॥ कर्णे कथयति ॥ एभिरक्षरैः केनापि कस्यापि किमपि स्वयं वाच्यमित्यदृतनाम्नामानं लेखं शकटदासेन लेखयित्वा मामुपतिष्ठस्व । न चाख्येयमस्मै चाणक्यो लेखयतीति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ निष्क्रान्तः ॥

चाणक्यः । हन्त जितो मलयकेतुः ।

॥ प्रविश्य लेखहस्तः सिद्धार्थकः ॥ जेदु अज्जो । अअं सो सअडदासेण लिहिदो लेहो ॥ जयत्वार्यः । अयं स शकटदासेन लिखितो लेखः ॥

चाणक्यः । अहो दर्शनीयान्यक्षराणि ॥ अनुवाच्य ॥ भद्र अनया मुद्रया मुद्रयैनम् ।

सिद्धार्थकः । जं अज्जो आणवेदि ॥ यदार्य आज्ञापयति ॥ (12) तथा करोति ॥

चाणक्यः । शार्ङ्गरव ।

॥ प्रविश्य शिष्यः ॥ उपाध्याय । आज्ञापय ।

चाणक्यः । उच्यतामस्मद्वचनात् कालपाशिको दण्डपाशिको[1] यथा वृषलः समाज्ञापयति । य एष क्षपणको जीवसिद्धिर्नाम राक्षसप्रयुक्तया विषकन्यया पर्वतेश्वरं घातितवान् स एनमेव दोषं प्रख्याप्य सनिकारं नगरान्निर्वास्यतामिति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ इति परिक्रामति ॥

चाणक्यः । वत्स तिष्ठ । योऽयमपरः कायस्थः शकटदासो नाम राक्षसप्रयुक्तो नित्यमस्मच्छरीरमभिद्रोग्धुं प्रयतते स चाप्येनं दोषं प्रख्याप्य शूलमारोप्यतां गृहजनश्चास्य बन्धनागारं प्रवेश्यतामिति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ निष्क्रान्तः ॥

सिद्धार्थकः । ॥ लेखं मुद्रयित्वा ॥ अज्ज अअं मुद्दिदो लेहो । किं अवरं अणुचिट्ठीअदु ॥ आर्य अयं मुद्रितो लेखः । किमपरमनुष्ठीयताम् ॥

---

१ दण्डपाशिकश्च *in all but* H. (M)

२ *After this all but* ॥ (M) *insert* चाणक्यः । भद्र कस्मिंश्चिदाप्तजनानुष्ठेये कर्मणि त्वां व्यापारयितुमिच्छामि । सिद्धार्थकः ॥ सहर्षम् ॥ अज्ज अणुगिहिदोम्हि । आणवेदु अज्जो किमिमिणा दासजणेण अणुचिट्ठिदव्वं ॥ आर्य अनुगृहीतोऽस्मि । आज्ञापयत्वार्य किमनेन दासजनेनानुष्ठातव्यम् ॥

(12) *Mss. read* 1–19. 26–33 *in place of* तथा करोति ।

चाणक्यः । प्रथमं तावद्वध्यस्थानं गत्वा घातकास्त्वया गृहीतशस्त्रेण (13) भयसंज्ञां ग्राहयितव्याः । ततस्तेषु (14) भयापदेशादितस्ततः प्रद्रुतेषु शकटदासो वध्यस्थानादपनीय राक्षसं प्रापयितव्यः । तस्मात् सुहृत्प्राण-रक्षणपरितुष्टात् पारितोषिकं गृहीत्वा राक्षस एव कंचित् कालं सेवितव्यः । ततः प्रत्यासन्नेषु परेषु प्रयोजनमिदमनुष्ठेयम् ॥ कर्णे कथयति ॥

सिद्धार्थकः । जं अज्जो आणवेदि ॥ यदार्य आज्ञापयति ॥

चाणक्यः । ॥ चिन्तां नाटयित्वात्मगतम् ॥ अपि नाम दुरात्मा राक्षसो गृह्येत ।

सिद्धार्थकः । अज्ज गहीदो– ॥ आर्य गृहीतः– ॥

चाणक्यः । ॥ सहर्षमात्मगतम् ॥ हन्त गृहीतो राक्षसः[1] ।

सिद्धार्थकः । [2]अज्जसंदेसो । ता गमिस्सं कज्जसिद्धीए ॥ आर्यसंदेशः ॥ तद्गमिष्यामि कार्यसिद्धये ॥

चाणक्यः । ॥ साङ्गुलिमुद्रं लेखमर्पयित्वा ॥ भद्र गम्यताम् । अस्तु ते कार्य-सिद्धिः ।

सिद्धार्थकः । तह ॥ निष्क्रान्तः ॥ तथा ॥ ... ॥

शिष्यः । ॥ प्रविश्य ॥ उपाध्याय कालपाशिको [3]दण्डपाशिक उपाध्यायं विज्ञा-पयति[4] । इदमनुष्ठीयते देवस्य चन्द्रगुप्तस्य शासनमिति ।

चाणक्यः । शोभनम् । वत्स मणिकारश्रेष्ठिनं चन्दनदासमिदानीं द्रष्टुमिच्छामि ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । ॥ निष्क्रम्य चन्दनदासेन सह प्रविश्य ॥ इत इतः श्रेष्ठिन् ।

चन्दनदासः । ॥ स्वगतम् ॥

चाणक्कम्मि अकरुणे सहसा सद्दाविअस्स वट्टेइ ।
णिद्दोसस्स वि सङ्का किं उण संजाअदोसस्स ॥ २० ॥

ता भणिदा मए धणसेणप्पमुहा णिअणिवेससंठिदा तिण्णि सांवगा ।

---

१ प्रकाशम् ॥ भद्र को यं गृहीतः । *added after this* M. T. H.—२ गिहिदो (मए) *inserted before this* M. T. H.—३ दण्डपाशिकश्च *in all but* H. (M).—४ विज्ञापयतः *in all but* H (M).—५ वाणिजिआ M. घरअणसेवआ H.

(13) *Mss. have* सरोषं दक्षिणाक्षिसंकोचसंज्ञां *instead of* गृहीतशस्त्रेण भयसंज्ञां. (14) *Mss. add* गृहीतसंज्ञेषु *here.*

कदावि चाणक्कहदओ गेहं मे विचिण्णावेदि । ता अववाहेह भट्टिणो अमच्चरक्खसस्स घरअणं । मह दाव जं होदि तं होदु त्ति ॥

चाणक्येनाकरुणेन सहसा शब्दायितस्य वर्तते ।
निर्दोषस्यापि शङ्का किं पुनः संजातदोषस्य ॥

तद् भणिता मया धनसेनप्रमुखा निजनिवेशसंस्थितास्त्रयः श्रावकाः । कदापि चाणक्यहतको गेहं मे विचाययति । तस्मादपवाहयत भर्तुरमात्यराक्षसस्य गृहजनम् । मम तावद्यद्भवति तद्भवत्विति ।

शिष्यः । भोः श्रेष्ठिन् । इत इतः ।

चन्दनदासः । अज्ज अअं आअच्छामि ॥ आर्य अयमागच्छामि ॥ उभौ परिक्रामतः ॥

शिष्यः । ॥ उपसृत्य ॥ उपाध्याय अयं श्रेष्ठी चन्दनदासः ।

चन्दनदासः । जेदु अज्जो ॥ जयत्वार्यः ॥

चाणक्यः । ॥ विलोक्य ॥ श्रेष्ठिन् स्वागतम् । इदमासनम् । आस्यताम् ।

चन्दनदासः । ॥ प्रणम्य ॥ (15) णं जाणादि अज्जो जह अणुचिदो उवआरो परिहवादो वि महन्तं दुःखं उप्पादेदि । ता इह ज्जेव उचिदाए भूमीए उवविसामि ॥ ननु जानात्यार्यो यथानुचित उपचारः परिभवादपि महद् दुःखमुत्पादयति । तस्मादिहैवोचितायां भूमावुपविशामि ॥

चाणक्यः । श्रेष्ठिन् मा मैवम् । उचितमेवेदमस्मद्विधैर्भवतः । तदुपविश्यतामासन एव ।

चन्दनदासः । ॥स्वगतम् ॥ उवक्खित्तं णेण दुट्ठेण किंवि ॥ प्रकाशम् ॥ जं अज्जो आणवेदि॥उपविष्टः॥उपक्षिप्तमनेन दुष्टेन किमपि॥यदार्य आज्ञापयति॥..।

चाणक्यः । श्रेष्ठिन् चन्दनदास अपि प्रचीयन्ते संव्यवहाराणां लाभाः ।

चन्दनदासः । अह इं । अज्जस्स प्पसाएण अखण्डिदा वणिज्जा ॥ अथ किम् । आर्यस्य प्रसादेनाखण्डिता वणिज्या ॥

चाणक्यः । न खलु चन्द्रगुप्तदोषा अतिक्रान्तपार्थिवगुणान् स्मारयन्ति प्रकृतीः ।

१ वृद्धिलाभाः T. २ स्वगतम् । अच्चादरो सङ्कणीओ । प्रकाशम् । *inserted before this* T.

(15) *Mss. have* किं ण *instead of* णं.

चन्दनदासः । ॥ कर्णौ पिधाय ॥ सन्तं पावं ।

(16) णं सरअपुण्णमासी समुग्गएण विअ पुण्णचन्देण ।
देवेण चन्दसिरिणा अहिअं णन्दन्ति पकिदीओ ॥ २१ ॥

॥ शान्तं पापम् ।

ननु शरत्पौर्णमासीसमुद्गतेनेव पूर्णचन्द्रेण ।
देवेन श्रीचन्द्रेणाधिकं नन्दन्ति प्रकृतयः ॥

चाणक्यः । भोः श्रेष्ठिन् यद्येवं प्रीताभ्यः प्रकृतिभ्यः प्रतिप्रियमिच्छन्ति राजानः ।

चन्दनदासः । आणवेदु अज्जो (17) केत्तिअं अत्थजादं इमादो जणादो इच्छीअदि त्ति ॥ आज्ञापयत्वार्यः कियदर्थजातमस्माज्जनादिष्यत इति ॥

चाणक्य : । भोः श्रेष्ठिन् चन्द्रगुप्तराज्यमिदं न नन्दराज्यम् । नन्दस्यार्थरुचेरर्थसंबन्धः प्रीतिमुत्पादयति । चन्द्रगुप्तस्य तु भवतामपरिक्लेश एव ।

चन्दनदासः । ॥ सहर्षम् ॥ अज्ज अणुगिहीदोम्हि ॥ आर्य अनुगृहीतोऽस्मि ॥

चाणक्यः । स चापरिक्लेशः कथं भवतीति प्रष्टव्या वयम् ।

चन्दनदासः । आणवेदु अज्जो ॥ आज्ञापयत्वार्यः ॥

चाणक्यः । संक्षेपतो राजन्यविरुद्धाभिः प्रवृत्तिभिः ।

चन्दनदासः । अज्ज को उण अधण्णो रण्णा विरुद्धो त्ति अज्जेण अवगच्छीअदि ॥ आर्य कः पुनरधन्यो राज्ञा विरुद्ध इत्यार्येणावगम्यते ।

चाणक्यः । भवानेव तावत् प्रथमः ।

चन्दनदासः। ॥ कर्णौ पिधाय ॥ सन्तं पावं । कीदिसो उण तिणाणं अग्गिणा सह विरोहो ॥ शान्तं पापम् । कीदृशः पुनस्तृणानामग्निना सह विरोधः ॥

चाणक्यः । ईदृशो विरोधो यत्त्वं राजापथ्यकारिणो राक्षसस्य गृहजनं गृहेऽभिरक्षसि ।

चन्दनदासः । अज्ज अलिअं एदं केणवि अणज्जेण अज्जस्स णिवेदिदं ॥ आर्य अलीकमेतत् केनाप्यनार्येणार्याय निवेदितम् ॥

---

१ आविर्भवति M. T. H. भवति, H. (M).

(16) *Mss. read* सारअणिसासमुग्गएण विअ पुण्णिमाचन्देण देवेण चन्दसिरिणा आहिअं णन्दन्ति पकिदीओ ।

(17) *Mss. add* किं *here.*

चाणक्यः । भोः श्रेष्ठिन् अलमाशङ्कया । भीताः पूर्वराजपुरुषाः पौराणामनिच्छतामपि गृहे गृहजनं निक्षिप्य देशान्तरं व्रजन्ति । तत्प्रच्छादनमात्रं दोषमुत्पादयति ।

चन्दनदासः । एव्वं इदं । तस्सिं संभमे आसि अम्ह घरे अमच्चरक्खसस्स घरअणो ॥ एवमिदम् । तस्मिन् संभ्रम आसीदस्माकं गृहेऽमात्यराक्षसस्य गृहजनः ॥

चाणक्यः। पूर्वमलीकमिदानीमासीदिति परस्परविरोधिनी वचने ।

चन्दनदासः । अज्ज अत्थन्तरे[1] अत्थि मे छलं[2]॥ आर्य अर्थान्तरेऽस्ति मे छलम् ॥

चाणक्यः । भोः श्रेष्ठिन् चन्द्रगुप्ते राजन्यपरिग्रहश्छलानाम् । तत्समर्पय राक्षसस्य गृहजनम् । अच्छलं भवतु भवतः ।

चन्दनदासः । अज्ज णं विण्णवेमि तस्सिं संभमे आसि अम्ह घरे अमच्चरक्खसस्स घरअणो त्ति ॥ आर्य ननु विज्ञापयामि तस्मिन् संभ्रम आसीदस्माकं गृहेऽमात्यराक्षसस्य गृहजन इति ॥

चाणक्यः । अथेदानीं क्व गतः ।

चन्दनदासः ण जाणामि ॥ न जानामि ॥

चाणक्यः । ॥ स्मितं कृत्वा ॥ कथं न ज्ञायते नाम । भोः श्रेष्ठिन् शिरसि भयं दूरे च तत्प्रतीकारः । अन्यच्च[3] नन्दमिव विष्णुगुप्तः (इत्यर्धोक्ते लज्जां नाटयित्वा) चन्द्रगुप्तममात्यराक्षसः समुच्छेत्स्यतीति मैव मंस्थाः । पश्य ।

विक्रान्तैर्नयशालिभिः सुसचिवैः श्रीवक्रनासादिभि-
र्नन्दे जीवति सान्वये न गमिता स्थैर्यं चलन्ती मुहुः ।
तामेकत्वमुपागतां द्युतिमिव प्रह्लादयन्तीं जगत्
कश्चन्द्रादिव चन्द्रगुप्तनृपतेः कर्तुं व्यवस्येत् पृथक् ॥ २२ ॥

अपि च

---

१ एत्थन्तरे H. एत्तिअं T. M. २ वाआच्छलं M. T. H ३ *Before this* M. T. H. *insert* चन्द० । स्वगतम् । उवरि घणाघणरडिअं दूरे दइआ किमेदमावडिअं । हिमवदि दिव्वोसहिओ सीसे सप्पो समाविट्ठो ॥ *which is omitted in* H. (M. K. P. &c).

आस्वादितद्विरदशोणितशोणशोभां
संध्यारुणामिव कलां शशलाञ्छनस्य ।
जृम्भाविदारितमुखस्य मुखात् स्फुरन्तीं
को हर्तुमिच्छति हरेः परिभूय दंष्ट्राम् ॥ २३ ॥

चन्दनदासः ॥ स्वगतम् ॥ फलेण संवादिदं सोहदि दे विकत्थिदम् ॥ फलेन संवादितं शोभते ते विकत्थितम् ॥

॥ नेपथ्य उत्सारणा क्रियते ॥

चाणक्यः । शार्ङ्गरव ज्ञायतां किमेतत् ।

शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ निष्क्रम्य पुनः प्रविश्य ॥ उपाध्याय एष देवस्य चन्द्रगुप्तस्याज्ञया राजापथ्यकारी क्षपणको जीवसिद्धिः सनिकारं नगरान्निर्वास्यते ।

चाणक्यः । अहह क्षपणकः । अथवानुभवतु राजापथ्यकारित्वस्य फलम् । भोः श्रेष्ठिन् एवमपथ्यकारिषु तीक्ष्णदण्डो राजा । तत् क्रियतां पथ्यं सुहृद्वचः । समर्प्यतां राक्षसस्य गृहजनः । अनुभूयतां चिरं विचित्रो राजप्रसादः ।

चन्दनदासः । अज्ज णत्थि मे गेहे अमच्चस्स घरअणो ॥ आर्य नास्ति मे गेहेऽमात्यस्य गृहजनः ॥

॥ नेपथ्ये पुनरुत्सारणा क्रियते ॥

चाणक्यः । शार्ङ्गरव ज्ञायतां पुनः किमेतत् ।

शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ निष्क्रम्य पुनः प्रविश्य ॥ उपाध्याय अयमपि राजापथ्यकारी कायस्थः शकटदासः शूलमारोपयितुं नीयते ।

चाणक्यः । स्वकर्मफलभाग्भवतु । भोः श्रेष्ठिन् एवमपथ्यकारिषु तीक्ष्णदण्डो राजा न मर्षयिष्यति राक्षसकलत्रप्रच्छादनं भवतः । तद्रक्ष्यतां परकलत्रेणात्मनः कलत्रं जीवितं च ।

चन्दनदासः । अज्ज किं मे भयं दावेसि । सन्तं वि गेहे अमच्चरक्खसस्स घरअणं ण समप्पेमि किं उण असन्तं ॥ आर्य किं मां भयं दर्शयसि । सन्तमपि गेहेऽमात्यराक्षसस्य गृहजनं न समर्पयामि किं पुनरसन्तम् ॥

चाणक्यः । एष ते निश्चयः ।

चन्दनदासः । बाढं । एसो मे णिच्छओ ॥ बाढम् । एष मे निश्चयः ॥

चाणक्यः ॥ स्वगतम् ॥ साधु चन्दनदास साधु ।

सुलभेष्वर्थ[1]जातेषु परसंवेदने[2] जनः ।
क इदं दुष्करं कुर्यादिदानीं शिबिना विना ॥ २४ ॥

॥ प्रकाशं (18) सक्रोधम् ॥ दुरात्मन् दुष्टवणिक् अनुभूयतां तर्हि राजकोपः ।

चन्दनदासः । सज्जोह्मि । अणुचिट्ठदु अज्जो अत्तणो अहिआरस्स अणुरूअं ॥ सज्जोऽस्मि । अनुतिष्ठत्वार्य आत्मनोऽधिकारस्यानुरूपम् ॥

चाणक्यः । शार्ङ्गरव उच्यतामस्मद्वचनात् कालपाशिको दण्डपाशिकः[3] । शीघ्रमयं दुष्ट वणिक्–। अथ वा तिष्ठतु । उच्यतां दुर्गपालो विजयपालः[4] । गृहीतसारमेनं सपुत्रकलत्रं संयम्य तावद्रक्ष यावन्मया वृषलाय कथ्यते । स एवास्य सर्वप्राणहरं[5] दण्डमाज्ञापयिष्यति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । श्रेष्ठिन् इत इतः ।

चन्दनदासः ॥ उत्थाय ॥ अज्ज अअं आअच्छामि ॥ स्वगतम् ॥ दिट्ठिआ मित्तकज्जेण मे विणासो ण पुरिसदोसेण ॥ आर्य अयमागच्छामि ।...। दिष्ट्या मित्रकार्येण मे विनाशो न पुरुषदोषेण ।

॥ परिक्रम्य शिष्येण सह निष्क्रान्तः ॥

चाणक्यः । सहर्षम् । हन्त लब्ध इदानीं राक्षसः । कुतः ।

त्यजत्यप्रियवत् प्राणान् यथा तस्यायमापदि ।
तथैवास्यापदि प्राणा ध्रुवं तस्यापि न प्रियाः ॥ २५ ॥

॥ नेपथ्ये कलकलः ॥

॥ प्रविश्य शिष्यः ॥ उपाध्याय एष खलु सिद्धार्थकः शकटदासं वध्यमानं वध्यभूमेरादायापक्रान्तः ।

चाणक्यः । ॥ स्वगतम् ॥ साधु सिद्धार्थक कृतः कार्यारम्भः ॥ प्रकाशं

---

१ लाभेषु in all but H (M.) २ परस्योद्वेजने H (M.) ३ दण्डपाशिकश्च in all but H (M.) ४ विजयपालश्च M. ५ सर्वस्व प्राणहरणं M., प्राणहरं T.H.; सर्वप्राणहरं H (Ch).

(18) Mss. here insert चन्दनदास एष ते निश्चयः ॥ चन्दनदासः । बाढं । एसो मे स्थिरो णिच्चओ ॥ बाढम् । एष मे स्थिरो निश्चयः ॥ चाणक्यः । before सक्रोधम् ।

सक्रोधम् ।। कथम् अपक्रान्तः । वत्स उच्यतां भागुरायणो यथा त्वरितमेनं संभावय ।

।। निष्क्रम्य प्रविश्य च शिष्यः ।। कष्टमपक्रान्तो भागुरायणोऽपि ।

चाणक्यः । ।। स्वगतम् ।। व्रजतु कार्यसिद्धये ।। प्रकाशं सक्रोधम् ।। वत्स उच्यन्तां भद्रभटपुरुदत्तडिङ्गरातबलगुप्तराजसेनरोहिताक्षविजयवर्माणः । शीघ्रमनुसृत्य गृह्येतां द्वावप्येताविति ।

शिष्यः । तथा ।। निष्क्रम्य पुनः प्रविश्य सविषादम् ।। हा धिक् सर्वमेव तन्त्रमाकुलीभूतम् । तेऽपि भद्रभटप्रभृतयः प्रथमत एवोप्रभातायां रजन्यामपक्रांताः ।

चाणक्यः । ।। स्वगतम् ।। सर्वेषां शिवाः सन्तु पन्थानः ।। प्रकाशम् ।। वत्स अलं विषादेन ।

ये याताः किमपि प्रधार्य हृदये पूर्वं गता एव ते
ये तिष्ठन्ति भवन्तु तेऽपि गमने कामं [3]प्रकामोद्यताः ।
एका केवलमर्थसाधनविधौ सेनाशतेभ्योऽधिका
नन्दोन्मूलनदृष्टवीर्यमहिमा बुद्धिस्तु मा गान्मम ।। २६ ।।

उत्थाय । एष दुरात्मनो भद्रभटप्रभृतीनाहरामि । प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वात्मगतम् । दुरात्मन् राक्षस क्वेदानीं गमिष्यसि । एषोऽहमचिराद् भवन्तम् ।

स्वच्छन्दमेकचरमुज्ज्वलदानशक्ति-
[4]मुत्सेकिनं [5]बलमदेन [6]विगाह्यमानम् ।
बुद्ध्या निगृह्य वृषलस्य कृते क्रियाया-
मारण्यकं गजमिव [7]प्रवणीकरोमि ।। २७ ।।

।। निष्क्रान्तौ ।।

।। इति मुद्राराक्षसे नाम प्रथमोऽङ्कः ।।

---

१ गृह्यतां दुरात्मा भागुरायणः (इति) M.T.; गृह्यतां दुरात्मा शकटदास इति । H. गृह्येतां द्वावप्येताविति H.(K.C.L.). २ उषसि T.; अप्रभातायाम् M.H. ३ प्रकामोद्यमा in all but H(N.). ४ उत्सेकिना in all but H. (M). ५ मदजलेन T. H.(M.) ६ विगाहमानम् M.T. विदह्यमानम् H. विगाह्यमानम् H.(K.) ७ प्रगुणीकरोमि in all but T.(M.R.).

॥ ततः प्रविशत्याहितुण्डिकः ॥

आहितुण्डिकः ।

जाणन्ति तन्तजुत्तिं जहट्ठिदं मण्डलं अहिलिहन्ति ।
जे मन्तरक्खणपरा ते (1) सप्पणिवे उवअरन्ति ॥ १ ॥

॥ आकाशे ॥ अज्ज किं तुमं भणासि । को तुमं त्ति । अहं खु आहितुण्डिओ जिण्णविसो णाम । किं भणासि । अहं वि अहिणा खेलिदुं इच्छामि त्ति । अह कद्रं उण वित्तिं उवजीविदि अज्जो । किं भणासि । राअउलसेवओह्मि त्ति । णं खेलदि [1]जेव अज्जो अहिणा । कहं विअ ।

(2) णोसहिकुसलो वालग्गाही मत्तो मअङ्गआरोहो ।
राअउलसेवओ जिअकासि त्ति अ णासमणुहोन्ति ॥ २ ॥

कहं अदिक्कन्तो एसो ॥ पुनराकाशे ॥ अज्ज किं तुमं भणासि । किं एदेसु पेडअसमुग्गएसु त्ति । जीविआए संपादआ सप्पा । किं भणासि । पेक्खिदुं इच्छामि त्ति । पसीददु अज्जो । अट्ठाणं खु एदं । ता जदि कोदूहलं एहि एदस्सिं आवासे दंसेमि । किं भणासि । एदं खु [2]अमच्चरक्खसस्स गेहं । णत्थि अह्मारिसाणं इह पवेसो त्ति । तेण गच्छदु अज्जो । जीविआए पसादेण अत्थि मे एत्थ पवेसो । कधं एसो वि अदिक्कन्तो ।

॥ जानन्ति तन्त्रयुक्तिं यथास्थितं मण्डलमभिलिखन्ति ।
ये मन्त्ररक्षणपरास्ते सर्पनृपानुपचरन्ति ॥

...। आर्य किं त्वं भणसि । कस्त्वमिति । अहं खल्वाहितुण्डिको जीर्णविषो नाम । किं भणसि । अहमप्यहिना खेलितुमिच्छामीति । अथ कतरां पुनर्वृत्तिमुपजीवत्यार्यः । किं भणसि । राजकुलसेवकोऽस्मीति । ननु खेलत्येवार्योऽहिना । कथमिव ।

नौषधिकुशलो व्यालग्राही मत्तो मतङ्गजारोहः ।

---

1 सप्पणराहिवा होन्ति H (M). २ भट्टिणो added before this in all but H (M).

(1) Mss. read सप्पणराहिवे. (2) Mss. read अमन्तोसहिकुसलो वालग्गाही......मत्तमअङ्गआरोहो जिअकासी राअसेवओ......विणासमणुहोन्ति ।.

राजकुलसेवकौ जितकाशीति च नाशमनुभवन्ति ॥

कथम् । अतिक्रान्त एषः ।...। आर्य किं त्वं भणसि । किमेतेषु पेटकसमुद्गकेष्विति । जीविकायाः संपादकाः सर्पाः । किं भणसि । प्रेक्षितुमिच्छामीति । प्रसीदत्वार्यः । अस्थानं खल्वेतत् । तस्माद्यदि कुतूहलमेह्येतस्मिन्नावासे दर्शयामि । किं भणसि । एतत् खल्वमात्यराक्षसस्य गेहम् । नास्त्यस्मादृशानामिह प्रवेश इति । तेन गच्छत्वार्यः। जीविकायाः प्रसादेनास्ति मेऽत्र प्रवेशः । कथम् । एषोऽप्यतिक्रान्तः ॥ स्वगतम् ॥

आश्चर्यम् ॥ चाणक्यमतिपरिगृहीतं चन्द्रगुप्तमवलोक्य विफलमिव राक्षसप्रयत्नमवगच्छामि । राक्षसमतिपरिगृहीतं च मलयकेतुमवलोक्य चलितमिव राज्याच्चन्द्रगुप्तमवगच्छामि । कुतः ।

कौटिल्यधीरज्जुनिबद्धमूर्तिं मन्ये स्थिरां मौर्यनृपस्य लक्ष्मीम् ।
उपायहस्तैरपि राक्षसेन निकृष्यमाणामिव लक्षयामि ॥ ३ ॥

तदेवमनयोर्बुद्धिशालिनोः सुसचिवयोर्विरोधे संशयितेव राजलक्ष्मीः[1] ।

विरुद्धयोर्भृशमिव[2] मन्त्रिमुख्ययो-
र्महावने वनगजयोरिवान्तरे ।
अनिश्चयाद् गजवशयेव भीतया
गतागतैर्ध्रुवमिह खिद्यते श्रिया ॥ ४ ॥

तद्यावदमात्यराक्षसं पश्यामि ॥ इति परिक्रम्य द्वारि स्थितः ॥

॥ ततः प्रविशत्यासनस्थः पुरुषेणानुगम्यमानः सचिन्तो राक्षसः ॥

राक्षसः ॥॥ सबाष्पम् ॥ कष्टम् ।

वृष्णीनामिव नीतिविक्रमगुणव्यापारशान्तद्विषां
नन्दानां विपुले कुलेऽकरुणया नीते नियत्या क्षयम् ।
चिन्तावेशसमाकुलेन मनसा रात्रिंदिवं जाग्रतः
सैवेयं[3] मम चित्रकर्मरचना भित्तिं विना वर्तते ॥ ५ ॥

अथ वा

नेदं विस्मृतभक्तिना न विषयव्यासङ्गमूढात्मना
प्राणप्रच्युतिभीरुणा न च मया नात्मप्रतिष्ठार्थिना ।

---

१ नन्दकुललक्ष्मी. T. २ इह M. T. H. इव H. (B). ३ सैवेयं in all but H. (M. N.)

अत्यर्थं परदास्यमेत्य निपुणं नीतौ मनो दीयते
देवः स्वर्गगतोऽपि शात्रववधेनाराधितः स्यादिति ॥ ६ ॥

॥ आकाशमवलोकयन् ॥ भगवति कमलालये भृशमगुणज्ञासि ।

आनन्दहेतुमपि देवमपास्य नन्दं
सक्तासि किं कथय वैरिणि मौर्यपुत्रे ।
दानाम्बुराजिरिव गन्धगजस्य नाशे
तत्रैव किं न चपले प्रलयं गतासि ॥ ७ ॥

अपि चानभिजाते

पृथिव्यां किं दग्धाः प्रथितकुलजा भूमिपतयः
पतिं पापं मौर्यं यदसि कुलहीनं कृतवती ।
प्रकृत्या वा काशप्रभवकुसुमप्रान्तचपला
पुरन्ध्रीणां प्रज्ञा पुरुषगुणविज्ञानविमुखी ॥ ८ ॥

अविनीते तदहमाश्रयोन्मूलनेनैव त्वामकामां करोमि ॥ विचिन्त्य ॥ मया तावत् सुहृत्तमस्य चन्दनदासस्य गृहे गृहजनं निक्षिप्य नगरान्निर्गच्छता न्याय्यमनुष्ठितम् । कुतः । कुसुमपुराभियोगं प्रत्यनुदासीनो राक्षस इति तत्रस्थानामस्माभिः सहैककार्याणां देवपादोपजीविनां नोद्यमः शिथिलीभविष्यति । चन्द्रगुप्तशरीरमभिद्रोग्धुमस्मत्प्रयुक्तानां तीक्ष्णरसदादीनामुपसंग्रहार्थं परकृत्योपजापार्थं च महता कोशसंचयेन स्थापितः शकटदासः। प्रतिक्षणमरातिवृत्तान्तोपलब्धये तत्संहतिभेदनाय च व्यापारिताः सुहृदो जीवसिद्धिप्रभृतयः । तत् किं बहुना ।

इष्टात्मजः सपदि सान्वय एव देवः
शार्दूलपोतमिव यं परिपुष्य नष्टः ।
तस्यैष बुद्धिविशिखेन भिनाद्मि मर्म
वर्मीभवेद्यदि न दैवमदृश्यमाणम् ॥ ९ ॥

ततः प्रविशति कञ्चुकी ।

कञ्चुकी ।

कामं नन्दमिव प्रमथ्य जरया चाणक्यनीत्या यथा
धर्मो मौर्य इव क्रमेण नगरे नीतः प्रतिष्ठां मयि ।

---

१ प्रकृत्युप H. २ तस्यैव M.T.H. ३ अमृश्यमानम् M. अदृश्यमानम् T.H.

तं संप्रत्युपचीयमानमपि मे लब्धान्तरः सेवया
लोभो राक्षसवन्निराय यतते जेतुं न शक्नोति च ॥१०॥

॥ परिक्रम्य ॥ अयममात्यराक्षसः ॥ उपसृत्य ॥ स्वस्ति भवते ॥

राक्षसः । आर्य जाजले अभिवादये । प्रियंवदक आसनमत्रभवतः ।

पुरुषः । एदं आसणं । उवविसदु अज्जो ॥ एतदासनम् । उपविशत्वार्यः ॥

कञ्चुकी । ॥ उपविश्य ॥ कुमारो मलयकेतुरमात्यं विज्ञापयति । चिरात्प्रभृत्यार्यः परित्यक्तोचितशरीरसंस्कार इति पीड्यते मे हृदयम् । यद्यपि स्वामिगुणा न शक्यन्ते विस्मर्तुं तथापि मद्विज्ञापनां मानयितुमर्हत्यार्यः ॥ आभरणं दर्शयित्वा ॥ इदमाभरणं (3) स्वशरीरादवतार्य प्रेषितं परिदधात्वमात्यः ।

राक्षसः । आर्य जाजले विज्ञाप्यतामस्मद्वचनात् कुमारः विस्मृता एव मया भवद्गुणपक्षपातेन स्वामिगुणाः । किं तु ।

न तावन्निर्वीर्यैः परपरिभवाक्रान्तिकृपणै-
र्वहाम्यङ्गैरेभिः प्रतनुमपि संस्काररचनाम् ।
न यावन्निःशेषक्षपितरिपुपक्षस्य निहितं
सुगाङ्कं[1] हेमाङ्कं नृवर तव सिंहासनमिदम् ॥ ११ ॥

कञ्चुकी । अमात्ये नेतरि सर्वमपि सुलभं कुमारस्य । तत् प्रतिमान्यतां कुमारस्य प्रथमः प्रणयः ।

राक्षसः । आर्य कुमार इवानतिक्रमणीयवचनो भवान् । तदनुष्ठीयतां कुमारस्याज्ञा ।

कञ्चुकी । ॥ भूषयित्वा ॥ स्वस्ति भवते । साधयाम्यहम् ।

राक्षसः । आर्य अभिवादये ।

॥ कञ्चुकी निष्क्रान्तः ॥

राक्षसः । प्रियंवदक ज्ञायतां कोऽप्यस्मद्दर्शनार्थी द्वारि तिष्ठति ।

पुरुषः । जं अमच्चो आणवेदि ॥ परिक्रम्याहितुण्डिकं दृष्ट्वा ॥ अज्ज को तुमम् ॥ यदमात्य आज्ञापयति ।...। आर्य कस्त्वम् ॥

आहितुण्डिकः । भद्द अहं खु आहितुण्डिओ । इच्छामि अमच्चस्स पुरदो सप्पेहिं खेलिदुं ॥ भद्र अहं खल्वाहितुण्डिकः । इच्छाम्यमात्यस्य पुरतः सर्पैः

1 हेमाङ्कं M.T.H.

(3) Mss. add कुमारेण here.

खेलितुम् ॥

पुरुषः । चिट्ठ जाव अमच्चस्स णिवेदेमि । राक्षसमुपसृत्य ॥ अमच्च एसो खु सप्पजीवी इच्छदि सप्पेहिं अमच्चस्स पुरदो खेलिदुं ॥ तिष्ठ यावदमात्याय निवेदयामि ।...। अमात्य एष खलु सर्पजीवीच्छति सर्पैरमात्यस्य पुरतः खेलितुम् ॥

राक्षसः । ॥ वामाक्षिस्पन्दनं सूचयित्वा स्वगतम् ॥ कथम् (4) सर्पदर्शनम् । ॥ प्रकाशम् ॥ प्रियंवदक न नः कुतूहलं सर्प[1]दर्शने । तत् परितोष्य विसर्जयैनम् ।

पुरुषः । जं अमच्चो आणवेदि ॥ आहितुण्डिकमुपसृत्य ॥ अज्ज एसो खु दे [2]दंसणफलेण अमच्चो पसादं करेदि । ण उण दंसणेण ॥ यदमात्य आज्ञापयति ।...। आर्य एष खलु ते दर्शनफलेनामात्यः प्रसादं करोति । न पुनर्दर्शनेन ॥

आहितुण्डिकः । भद्द विण्णवेहि मह वअणेण अमच्चं । ण केवलं अहं सप्पजीवी पाउअकवी उण अहं । ता जइ मे अमच्चो दंसणेण पसादं ण करेदि तदो एदं पत्तअं वाचेदुं पसीददु त्ति ॥ भद्र विज्ञापय मम वचनेनामात्यम् । न केवलमहं सर्पजीवी प्राकृतकविः पुनरहम् । तस्माद्यदि मेऽमात्यो दर्शनेन प्रसादं न करोति तत एतत् पत्रकं वाचयितुं प्रसीदत्विति ।

पुरुषः । ॥ पत्रं गृहीत्वा राक्षसमुपसृत्य । अमच्च एसो खु आहितुण्डिओ विण्णवेदि । ण केवलं अहं सप्पजीवी पाउअकवी उण अहं । ता जइ मे अमच्चो दंसणेण पसादं ण करेदि तदो एदं पत्तअं वाचेदुं पसीददु त्ति ॥ अमात्य एष खल्वाहितुण्डिको विज्ञापयति । न केवलमहं सर्पजीवी प्राकृतकविः पुनरहम् । तस्माद्यदि मेऽमात्यो दर्शनेन प्रसादं न करोति तत एतत पत्रकं वाचयितुं प्रसीदत्विति ।

राक्षसः । ॥ पत्रं गृहीत्वा वाचयति ।

पाऊण णिरवसेसं कुसुमरसं अत्तणो कुसलदाए ।
जं उग्गिरेइ भमरो तं अण्णाणं कुणइ कज्जं ॥१२॥

॥ पीत्वा निरवशेषं कुसुमरसमात्मनः कुशलतया ।
यदुद्गिरति भ्रमरस्तदन्येषामज्ञानां च करोति कार्यम् ॥

---

1 सर्पेषु T.H. २ अदंसणेण (वि.) M.H.

(4) Mss. add प्रथममेव here.

॥ विचिन्त्य स्वगतम् ॥ अये कुसुमपुरवृत्तान्तज्ञोऽहं भवत्प्रणिधिरिति गाथार्थः । कार्यान्यग्रत्वान्मनसः प्रभूतत्वाच्च प्रणिधीनां विस्मृतम् । इदानीं स्मृतिरुपलब्धा । व्यक्तमाहितुण्डिकच्छद्मना विराधगुप्तेनानेन भवितव्यम् । ॥ प्रकाशम् ॥ प्रियंवदक प्रवेशयैनम् । सुकविरेषः । श्रोतव्यमस्माभिः सुभाषितम् ।

पुरुषः । जं अमच्चो आणवेदि ॥ आहितुण्डिकमुपसृत्य ॥ उपसप्पदु अज्जो ॥ यदमात्य आज्ञापयति ।...। उपसर्पत्वार्यः ॥

आहितुण्डिकः ॥ नाट्येनोपसृत्य विलोक्य च स्वगतम् ॥ अयममात्यराक्षसः

वामां बाहुलतां निवेश्य शिथिलं कण्ठे विवृत्तानना
स्कन्धे दक्षिणया बलान्निहितयाप्यङ्के पतन्त्या मुहुः ।
गाढालिङ्गनसङ्गपीडितमुखं यस्योद्यमाशङ्किनी
मौर्यस्योरसि नाधुनापि कुरुते वामेतरं श्रीः स्तनम् ॥ १३ ॥

॥ प्रकाशम् ॥ जेदु अमच्चो ॥ जयत्वमात्यः ॥

राक्षसः । ॥ विलोक्य ॥ अये विराध– ॥ इत्यर्धोक्ते विरूढस्मृतिः[२] ॥ प्रियंवदक भुजङ्गैरिदानीं विनोदयामः । तद्विश्रम्यतां परिजनेन । त्वमपि स्वाधिकारमशून्यं कुरु ।

पुरुषः । जं अमच्चो आणवेदि ॥ इति सपरिजनो निष्क्रान्तः ॥ यदमात्य आज्ञापयति ॥

राक्षसः । सखे विराधगुप्त इदमासनमास्यताम् ।

विराधगुप्तः । यदाज्ञापयत्यमात्यः ॥ उपविष्टः ॥

राक्षसः । ॥ निर्वर्ण्य सबाष्पम् ॥ अहो देवपादोपजीविनो जनस्यावस्था ।

विराधगुप्तः । अलममात्य शोकेन । नातिचिरादमात्योऽस्मान्[१] पुनः पुरातनीमवस्थामारोपयिष्यति ।

राक्षसः । सखे वर्णयेदानीं कुसुमपुरवृत्तान्तम् ।

विराधगुप्तः। अमात्य विस्तीर्णः कुसुमपुरवृत्तान्तः। तत् कुतः प्रभृति वर्णयामि।

राक्षसः । सखे चन्द्रगुप्तस्य (5) नन्दभवनप्रवेशात् प्रभृत्यस्मत्प्रयुक्तैस्ती-

---

१ अस्मात् in all but H. (M.) २ इत्यर्धोक्ते । ननु प्ररूढश्मश्रुः । T. इत्यर्धोक्ते । विरूढश्मश्रुः । H.

(5) Mss. read नगरप्रवेशात्.

क्ष्णरसदाभिः किमनुष्ठितमिति श्रोतुमिच्छामि ।

विराधगुप्तः । एष कथयामि । अस्ति तावच्छकयवनकिरातकाम्बोजपारसीकबाह्लीकप्रभृतिभिश्चाणक्यमतिपरिगृहीतैश्चन्द्रगुप्तपर्वतेश्वरबलैरुदधिभिरिव प्रलयोच्चलितसलिलैः समन्तादुपरुद्धं कुसुमपुरम्—

राक्षसः । ॥ शस्त्रमाकृष्य ससंभ्रमम् ॥ आः मयि स्थिते कः कुसुमपुरमुपरोत्स्यति । (6)

प्राकारं परितः शरासनधरैः क्षिप्रं परिक्रम्यतां
द्वारेषु द्विरदैः प्रतिद्विपघटाभेदक्षमैः स्थीयताम् ।
मुक्त्वा मृत्युभयं प्रहर्तुमनसः शत्रोर्बले दुर्बले
ते निर्यान्तु मया सहैकमनसो येषामभीष्टं यशः ॥ १४ ॥

विराधगुप्तः । अमात्य अलमावेगेन । वृत्तमिदं वर्ण्यते ।

राक्षसः । ॥ निःश्वस्य ॥ कथं वृत्तमिदम् । मया पुनर्ज्ञातं स एवायं काल इति ॥ शस्त्रमुत्सृज्य सास्रम् ॥ हा देव सर्वार्थसिद्धे स्मरति ते राक्षसः प्रसादानाम् । त्वमत्र संग्रामकाले

यत्रैषा मेघनीला चरति गजघटा राक्षसस्तत्र याया-
देतत् पारिप्लवाम्भःप्लुति तुरगबलं वार्यतां राक्षसेन ।
पत्तीनां राक्षसोऽन्तं नयतु बलमिति प्रेषयन् मह्यमाज्ञा-
मज्ञासीः प्रीतियोगात्स्थितमिव नगरे राक्षसानां सहस्रम् ॥१५॥

विराधगुप्तः । (7) अवलोक्य बहुदिवसप्रभृति महदुपरोधवैशसमुपरि पौराणां परिवर्तमानमसहमाने तस्यामवस्थायां पौरजनापेक्षया सुरङ्गामेत्यापक्रान्ते तपोवनाय देवे सर्वार्थसिद्धौ स्वामिविरहात् प्रशिथिलीकृतप्रयत्नेषु युष्मद्बलेषु जयघोषणाऽभ्याघातादिसाहसानुमितान्तर्नगरवासिषु पुनर्नन्दराज्यप्रत्यानयनाय सुरङ्गया बहिरपगतेषु युष्मासु चन्द्रगुप्तनिधनाय युष्मत्प्रयुक्तया विषकन्यया घातिते तपस्विनि पर्वतेश्वरे—

राक्षसः । सखे पश्याश्चर्यम् ।

---

१ नन्द in all but H (M N). २ सुरङ्गामेत्य omitted in H (M N).

(6) M.T.H add प्रवीरक प्रवीरक क्षिप्रमिदानीम्.

(7) Mss. add ततः समन्तादुपरुद्धं कुसुमपुरम् here.

कर्णेनेव विषाङ्गनैकपुरुषव्यापादिनी रक्षिता
हन्तुं शक्तिरिवार्जुनं बलवती या चन्द्रगुप्तं मया ।
सा विष्णोरिव विष्णुगुप्तहतकस्यात्यान्तिकश्रीतये
हैडिम्बेयमिवैत्य पर्वतनृपं तद्वध्यमेवावधीत् ॥ १६ ॥

विराधगुप्तः । अमात्य दैवस्यात्र कामचारः ! किं क्रियताम् ।

राक्षसः । ततस्ततः ।

विराधगुप्तः । पितृवधत्रासादपक्रान्ते कुमारे मलयकेतौ विश्वासिते पर्वतेश्वरभ्रातरि वैरोधके प्रकाशिते च चन्द्रगुप्तस्य नन्दभवनप्रवेशे चाणक्येनाहूयाभिहिताः सर्व एव कुसुमपुरवासिनः सूत्रधाराः । सांवत्सरिकादेशादद्यार्धरात्रे (8) वृषलस्य नन्दनभवनप्रवेशो भविष्यति । अतः प्रथमद्वारात् प्रभृति संस्क्रियतां राजभवनमिति। ततः सूत्रधारैरभिहितम्। आर्य प्रथममेव देवस्य चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यतीति सूत्रधारेण दारुवर्मणा कनकतोरणन्यासादिभिः संस्कारविशेषैः संस्कृतं राजभवनद्वारम् । अस्माभिरिदानीमभ्यन्तरे संस्कार आधेय इति । ततश्चाणक्यबटुनानादिष्टेन दारुवर्मणा संस्कृतं राजभवनद्वारमिति परितुष्टेन सुचिरं दारुवर्मणो दाक्ष्यं प्रशस्याभिहितम् । अचिरादस्य दाक्ष्यस्य फलं दारुवर्मन्नधिगमिष्यसीति ।

राक्षसः । ॥ सोद्वेगम् ॥ कुतश्चाणक्यबटोः परितोषः । अफलमनिष्टफलं वा दारुवर्मणः प्रयत्नमवगच्छामि । यदनेन बुद्धिमोहादथ वा राजभक्तिप्रकर्षान्नियोगकालमप्रतीक्षमाणेन जनितश्चाणक्यबटोश्चेतसि बलवान् विकल्पः ।

विराधगुप्तः । ततश्चाणक्यहतकेनानुकूललग्नवशात् (9) पर्वतेश्वरभ्रातरं वैरोधकमेकासने चन्द्रगुप्तेन सहोपवेश्य कृतः पृथ्वीराज्यविभागः ।

राक्षसः । किमतिसृष्टं पर्वतेश्वरभ्रात्रे वैरोधकाय पूर्वप्रतिश्रुतं राज्यार्धम् ।

विराधगुप्तः । अथ किम् ।

---

१ पूर्वं° H (N L). २ दाक्ष्यस्यानुरूपं फलं in all but H (PM).

(8) Mss. have चन्द्रगुप्तस्य instead of वृषलस्य. (9) M. T. H here add अर्धरात्रसमये चंद्रगुप्तस्य नन्दभवनप्रवेशो भविष्यतीति शिल्पिनः पौरांश्च गृहीतार्थान् कृत्वा तस्मिन्नेव क्षणे which savours of repetition.

राक्षसः । ॥ स्वगतम् ॥ नियतमतिधूर्तेन तस्यापि कमप्युपांशुवधमाकलय्य पर्वतेश्वरविनाशेन जनितस्यायशसः परिहारार्थमेषा लोकप्रसिद्धिरुपरचिता[१] ॥ प्रकाशम् ॥ ततस्ततः ।

विराधगुप्तः । ततः प्रथममेव प्रकाशिते चन्द्रगुप्तस्यार्धरात्रे नन्दभवनप्रवेशे कृताभिषेके विमलमुक्तागुणपरिक्षेपोपरचितपट्टमयप्रावरणप्रच्छादितशरीरे मणिमयमुकुटनियमितरुचिरमौलौ सुरभिकुसुमवैकक्षिकावभासितविपुलवक्षःस्थले परिचितदर्शनैरप्यनभिज्ञायमानाकृतौ चाणक्यहतकादेशाच्चन्द्रगुप्तोपवाह्यां चन्द्रलेखां नाम गजवशामारुह्य चन्द्रगुप्तानुयायिना राजलोकेनानुगम्यमाने देवस्य नन्दस्य भवनं प्रविशति वैरोधके युष्मत्प्रयुक्तेन सूत्रधारेण दारुवर्मणा चन्द्रगुप्तोऽयमिति मत्वा तस्योपरि पातनाय सज्जीकृतं यन्त्रतोरणम् । अत्रान्तरे बहिर्निगृहीतवाहनेषु चन्द्रगुप्तानुयायिषु युष्मत्प्रयुक्तेन चन्द्रगुप्तनिषादिना (10) बर्बरकेणान्तर्निहितामसिपुत्रिकामाक्रष्टुकामेनावलम्बिता करेण कनकशृङ्खलालम्बिनी कनकदण्डिका ।

राक्षसः । ॥ स्वगतम् ॥ उभयोरप्यस्थाने यत्नः ।

विराधगुप्तः । अथ जघनाभिघातमुत्प्रेक्षमाणा गजवधूरतिजवनतया गत्यन्तरमारूढवती । ततः प्रथमगत्यनुरोधप्रत्याकलितमुक्तेन प्रभ्रष्टलक्ष्यं पतता यन्त्रतोरणेनाकृष्टकृपाणव्यग्रपाणिरनासादयन्नेव चन्द्रगुप्ताशया वैरोधकं हतस्तपस्वी बर्बरकः । ततो दारुवर्मणा यन्त्रतोरणनिपातनादात्मवधमाकलय्य पूर्वमेवोत्तुङ्गतोरणस्थलमारूढेन यन्त्रघटनबीजं लोहकीलमादाय हस्तिनीगत एव हतो वैरोधकः ।

राक्षसः । कष्टमनर्थद्वयमापतितम् । न हतश्चन्द्रगुप्तो हतौ वैरोधकबर्बरकौ दैवेन । अथ सूत्रधारो दारुवर्मा कथम् ।

विराधगुप्तः । वैरोधकपुरःसरेण पदातिलोकेनैष लोष्टघातं हतः ।

राक्षसः । ॥ सास्रम् ॥ अहो वत्सलेन सुहृदा दारुवर्मणा वियुक्ताः स्मः । अथ तेन भिषजाभयदत्तेन किमनुष्ठितम् ।

विराधगुप्तः । सर्वमनुष्ठितम् ।

---

१ उपचरिता M. H., उपचिता T. २ त्रय° H (M).

(10) Mss read बर्बरकेण कनकदण्डिकान्तर्निहिताम् The insertion of कनकदण्डिका is superfluous

राक्षसः । ॥ सहर्षम् ॥ अपि हतश्चन्द्रगुप्तः ।

विराधगुप्तः । दैवान्न हतः ।

राक्षसः । ॥ सविषादम् ॥ तत् किमिति कथयसि[1] सर्वमनुष्ठितमिति ।

विराधगुप्तः । कल्पितमनेन योग[2]चूर्णमिश्रितमौषधं चन्द्रगुप्ताय । तत् प्रत्यक्षीकुर्वता चाणक्येन कनक[3]भाजने वर्णान्तरमुपलभ्याभिहितश्चन्द्रगुप्तः । वृषल सविषमिदमौषधम् । न पातव्यमिति ।

राक्षसः । शठः खल्वसौ बटुः । अथ स वैद्यः कथम् ।

विराधगुप्तः । तदेवौषधं पायित उपरतः ।

राक्षसः । ॥ सविषादम् ॥ अहो महान् विज्ञानराशिरुपरतः । अथ शयनाधिकृतस्य प्रमोदकस्य किं वृत्तम् ।

विराधगुप्तः । यदितरेषाम् ।

राक्षसः । ॥ सोद्वेगम् ॥ कथमिव ।

विराधगुप्तः । स खलु मूर्खस्तं युष्माभिरतिसृष्टमर्थराशिं महता व्ययेनोपभोक्तुमारब्धवान् । ततः कुतोऽयं भूयान् धनागम इति पृच्छ्यमानो यदा वाक्यभेदान् बहूनगमत् तदा चाणक्येन विचित्रेण वधेन व्यापादितः ।

राक्षसः । ॥ सोद्वेगम् ॥ कथमत्रापि दैवेनोपहता वयम् । अथ शयितस्य चन्द्रगुप्तस्य शरीरे प्रहर्तुमस्मत्प्रयुक्तानां नरपतिशयनगृहस्यान्तर्भित्ति सुरङ्गामेत्य निवसतां बीभत्सकादीनां को वृत्तान्तः ।

विराधगुप्तः । दारुणः ।

राक्षसः । ॥ सावेगम् ॥ न खलु विदितास्ते तत्र निवसन्तः ।

विराधगुप्तः । अथ किम् । प्राक् चन्द्रगुप्तप्रवेशात् प्रविष्टमात्रेणैव दुरात्मना चाणक्येन शयनगृहं निपुणमवलोकयता कस्माच्चिद्भित्तिच्छिद्राद् गृहीतभक्तावयवां निष्क्रामन्तीं पिपीलिकापङ्क्तिमालोक्य पुरुषगर्भमेतद् गृहमिति गृहीतार्थेन दाहितं तच्छयनगृहम् । तस्मिन् दह्यमाने धूमावरुद्धदृष्टयः प्रथमपिहितमनधिगम्य द्वारं सर्व एव बीभत्सकादयो ज्वलनमुपगताः ।

राक्षसः । ॥ सास्रम् ॥ सखे पश्य दैवसंपदं दुरात्मनश्चन्द्रगुप्तस्य ।

कन्या तस्य वधाय या विषमयी गूढं प्रयुक्ता मया
दैवात् पर्वतकस्तया विनिहतो यस्तस्य राज्यार्धहृत् ।

---

१ परितुष्टः कथ° M H २ विष M. ३ पानक...न्तरगतमुप° H (Be).

ये शस्त्रेषु रसेषु च प्रणिहितास्तैरेव ते घातिता
मौर्यस्यैव फलन्ति हन्त विविधश्रेयांसि मन्त्रीतयः ॥ १७ ॥

विराधगुप्तः । अमात्य तथापि प्रारब्धमपरित्याज्यमेव । पश्यत्वमात्यः ।

प्रारभ्यते न खलु विघ्नभयेन नीचैः
प्रारभ्य विघ्नविहता विरमन्ति मध्याः ।
विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः
प्रारब्धमुत्तमगुणा न परित्यजन्ति ॥ १८ ॥

राक्षसः । प्रारब्धमपरित्याज्यमेवेति प्रत्यक्षं भवतः । ततस्ततः ।

विराधगुप्तः । ततः प्रभृति चन्द्रगुप्तशरीरे सहस्रगुणमप्रमत्तश्चाणक्य एभ्य एतादृशं भवतीत्यन्विष्य निगृहीतवान् कुसुमपुरनिवासिनो युष्मदीयानाप्तपुरुषान् ।

राक्षसः । ॥ सावेगम् ॥ अथ के के निगृहीताः ।

विराधगुप्तः । प्रथमं तावत् क्षपणको जीवसिद्धिः सनिकारं नगरान्निर्वासितः ।

राक्षसः । ॥ स्वगतम् ॥ एतत् तावत् सह्यम् । न निष्परिग्रहं स्थानभ्रंशः पीडयति ॥ प्रकाशम् ॥ वयस्य कमपराधमुद्दिश्य निर्वासितः ।

विराधगुप्तः । एष राक्षसप्रयुक्तो विषकन्यया पर्वतेश्वरं व्यापादितवानिति ।

राक्षसः । ॥ स्वगतम् ॥ साधु कौटिल्य साधु । स्वस्मिन्

परिहृतमयशः पातितमस्मासु च घातितोऽर्धराज्यहरः ।
एकमपि नीतिबीजं बहुफलतामेति यस्य तव ॥ १९ ॥

॥ प्रकाशम् ॥ ततस्ततः ।

विराधगुप्तः । ततश्चन्द्रगुप्तशरीरमभिद्रोग्धुमनेन व्यापारिता दारुवर्मादय इति नगरे प्रख्याप्य शकटदासः शूलमारोपितः ।

---

१ गुणास्त्वमिवोद्वहन्ति M H. २ After this all but H (M N. Be.) insert अपि च

किं शेषस्य भरव्यथा न वपुषि क्ष्मां न क्षिपत्येष यत् ।
किं वा नास्ति परिश्रमो दिनपतेरास्ते न यन्निश्चलः ॥
किं त्वङ्गीकृतमुत्सृजन् कृपणवच्छ्लाघ्यो जनो लज्जते ।
निर्वाहः प्रतिपन्नवस्तुषु सतामेकं हि गोत्रव्रतम् ॥

राक्षसः । ॥ सास्रम् ॥ हा सखे शकटदास । [1]अयुक्तरूपस्तवायमीदृशो मृत्युः । अथ वा स्वाम्यर्थमुपरतो न शोच्यस्त्वम् । वयमेव शोच्या ये नन्दकुलविनाशेऽपि जीवितुमिच्छामः ।

विराधगुप्तः । नैवम् । स्वाम्यर्थः[2] साधयितव्य इति—

राक्षसः । [4]अस्माभिरमुमेवार्थमालम्ब्य[5] न जिजीविषाम् ।
परलोकगतो देवः कृतघ्नैर्नानुगम्यते ॥ २० ॥

विराधगुप्तः [6]।
युष्माभिरमुमेवार्थमालम्ब्य न जिजीविषाम् ।
परलोकगतो देवः कृतघ्नैर्नानुगम्यते ॥ २१ ॥

राक्षसः । सखे कथ्यताम् अपरस्यापि सुहृद्व्यसनस्य श्रवणे सज्जोऽस्मि ।

विराधगुप्तः । एतदुलभ्य [7]चन्दनदासेनापवाहितममात्यकलत्रम् ।

राक्षसः । क्रूरस्य चाणक्यस्य विरुद्धमयुक्तमनुष्ठितं तेन ।

विराधगुप्तः । नन्वयुक्ततरः सुहृद्द्रोहः ।

राक्षसः । ततस्ततः ।

विराधगुप्तः । ततो याच्यमानेनापि यदा न समर्पितमनेनामात्यकलत्रं तदातिकुपितेन चाणक्यबटुना—

राक्षसः । ॥ सावेगम् ॥ न खलु व्यापादितः ।

विराधगुप्तः । न हि । गृहीतसारः सपुत्रकलत्रः संयम्य बन्धनागारे निक्षिप्तः ।

राक्षसः । तत् किं परितुष्टः कथयस्यपवाहितं राक्षसकलत्रमिति । ननु वक्तव्यं संयमितः सपुत्रकलत्रो राक्षस इति ।

॥ प्रविश्य पटाक्षेपेण ॥ पुरुषः । जेदु अमच्चो । एसो खु सअडदासो पडिहारभूमिं उवट्ठिदो ॥ जयत्वमात्यः । एष खलु शकटदासः प्रतीहारभूमिमुपस्थितः ।

राक्षसः । अपि सत्यम् ।

पुरुषः । अमच्चपादोवजीविणो ण अलिअं मन्तिदुं जाणन्ति ॥ अमात्यपादोपजीविनो नालीकं मन्त्रयितुं जानन्ति ॥

राक्षसः । सखे विराधगुप्त कथमेतत् ।

---

१ अयुक्त M H. २ M. T. H. add एव after this. ३ T adds प्रयतसे. at the end ४ अस्माकम् M. ५ अवलम्ब्य जिजीविषा । M., अवलम्ब्य जिजीविषाम् H. ६ The speech is omitted in MT. ७ अमात्य नैतदेवम् । added H. उपारूढसाध्वसेन M सौहार्देन H, added after चन्दन०

विराधगुप्तः । रक्षति भवितव्यता ।

राक्षसः । प्रियंवदक यद्येवं तत् किं चिरयसि । क्षिप्रं प्रवेश्य समाश्वासय माम् ।

पुरुषः । जं अमच्चो आणवेदि ॥ निष्क्रान्तः ॥ यदमात्य आज्ञापयति ॥...।

॥ ततः प्रविशति सिद्धार्थकेनानुगम्यमानः शकटदासः ॥

शकटदासः ॥ स्वगतम् ॥

दृष्ट्वा मौर्यमिव प्रतिष्ठितपदं शूलं धरित्र्यास्तले
तल्लक्ष्मीमिव [1]चेतनाप्रमथनीमूढ्वा [2] च वध्यस्रजम् ।
श्रुत्वा स्वाम्यपरोपरौद्रविषमानाघाततूर्यस्वनात्
न ध्वस्तं प्रथमाभिघातकठिनं मन्ये मदीयं मनः ॥ २२ ॥

॥ विलोक्य सहर्षम् ॥ अयममात्यराक्षसस्तिष्ठति य एष
अक्षीणभक्तिः क्षीणेऽपि नन्दे स्वाम्यर्थमुद्वहन् ।
पृथिव्यां स्वामिभक्तानां प्रमाणे परमे स्थितः ॥ २३ ॥

॥ उपसृत्य ॥ जयत्वमात्यः ।

राक्षसः । ॥ विलोक्य सहर्षम् ॥ सखे शकटदास दिष्ट्या [3]कौटिल्यगोचरगतोऽपि त्वं दृष्टोऽसि । तत् परिष्वजस्व माम् ।

॥ शकटदासस्तथा करोति ॥

राक्षसः । ॥ चिरं परिष्वज्य ॥ इदमासनमास्यताम् ।

शकटदासः । यदाज्ञापयत्यमात्यः ॥ इत्युपविष्टः ॥

राक्षसः । सखे शकटदास कोऽस्य मे हृदयानन्दस्य हेतुः ।

शकटदासः ॥ सिद्धार्थकं निर्दिश्य ॥ अनेन प्रियसुहृदा सिद्धार्थकेन घातकान् विद्राव्य वध्यस्थानादपहृतोऽस्मि ।

राक्षसः । ॥ सहर्षम् ॥ भद्र सिद्धार्थक काममपर्याप्तमिदमस्य प्रियस्य । तथापि गृह्यताम् ॥ इति स्वगात्रादवतार्य (11) भूषणं प्रयच्छति ॥

सिद्धार्थकः । ॥ गृहीत्वा पादयोर्निपत्य ॥ [4]अमच्च एत्थ मे पढमपविट्ठस्स णत्थि कोवि परिचिदो जत्थ एदं अमच्चस्स पसादं णिक्खिविअ णिव्वुदो भविस्सं ।

---

1 चेतसः H. २ उन्मुच्य वध्य° M, मूर्घावबद्ध T. ३ कौटिल्य ..गतोऽपि omitted H. ४ स्वगतम् । अअं खु अज्जोवदेसो । होदु । तह करिस्सं ॥ प्रकाशम् ॥ अयं खल्वार्योपदेशः । भवतु । तथा करिष्यामि । added before this T H., स्वगतम् । एवं खु अज्जोवदेसणे करिस्सं ॥ प्रकाशम् । एवं खल्वार्योपदेशने करिष्यमि ॥ M.

(11) Mss. have भूषणानि. See however ii. 10. 6. V. 11.6. etc.

ता इच्छामि अहं इमाए मुद्दाए मुद्दिअ अमच्चस्स भण्डाआरे ठाविदुं । जदा मे पओअणं भविस्सदि तदा गेह्निस्सं ॥ अमात्य अत्र मे प्रथमप्रविष्टस्य नास्ति कोऽपि परिचितो यत्रैतममात्यस्य प्रसादं निक्षिप्य निर्वृतो भविष्यामि । तस्मादिच्छाम्यहमनया मुद्रया मुद्रयित्वामात्यस्यैव भाण्डागारे स्थापयितुम् । यदा मे प्रयोजनं भविष्यति तदा ग्रहीष्यामि ॥

राक्षसः । भवतु । को दोषः । शकटदास एवं क्रियताम् ।

शकटदासः । यदाज्ञापयत्यमात्यः ॥ मुद्रां विलोक्य जनान्तिकम् ॥ अमात्य भवन्नामाङ्कितेयं मुद्रा ।

राक्षसः । ॥ विलोक्यात्मगतम् ॥ सत्यम् । नगरान्निष्क्रामतो मम हस्ताद् ब्राह्मण्योत्कण्ठाविनोदार्थं गृहीता । कथमस्य हस्तमुपागता ॥ प्रकाशम् ॥ भद्र सिद्धार्थक कुतस्त्वयेयमधिगता ।

सिद्धार्थकः । अमच्च अत्थि कुसुमपुरे मणिआरसेट्ठी चन्दणदासो णाम । तस्स गेहदुआरे पडिदा मए उवलद्धा ॥ अमात्य अस्ति कुसुमपुरे मणिकारश्रेष्ठी चन्दनदासो नाम । तस्य गेहद्वारे पतिता मयोपलब्धा ॥

राक्षसः । युज्यते ।

सिद्धार्थकः । अमच्च किं एत्थ जुज्जदि ॥ अमात्य किमत्र युज्यते ॥

राक्षसः ।–महाधनानां गृहद्वारि पतितस्यैवंविधस्योपलब्धिः ।

शकटदासः । सखे सिद्धार्थक अमात्यनामाङ्कितेयं मुद्रा । (12) दीयतामेषा ।

सिद्धार्थकः । अज्ज णं एसो मे [1]पसादो जं अमच्चो इमाए मुद्दाए परिग्गहं करेदि ॥ इति मुद्रामपर्यति ॥ आर्य नन्वेष मे प्रसादो यदमात्योऽस्या मुद्रायाः परिग्रहं करोति ॥

राक्षसः । सखे शकटदास अनयैव मुद्रया स्वाधिकारे वर्तितव्यं भवता ।

शकटदासः । यदाज्ञापयत्यमात्यः ।

सिद्धार्थकः । अमच्च विण्णवणीअं किं वि अत्थि ॥ अमात्य विज्ञापनीयं किमप्यस्ति ॥

राक्षसः । भद्र ब्रूहि विश्रब्धम् ।

सिद्धार्थकः । जाणादि य्येव अमच्चो जह चाणक्कबडुअस्स विप्पिअं

---

1 परिओसो MT.

(12) Mss. here insert तदितो बहुतरेणार्थेन भवन्तममात्यस्तोषयिष्यति ।.

कदुअ णत्थि मे पुणो पाडलिउत्ते पवेसो । ता इच्छामि अहं अमच्चचरणे सुस्सूसिदुं ॥ जानात्येवामात्यो यथा चाणक्यवटुकस्य विप्रियं कृत्वा नास्ति मे पुनः पाटलिपुत्रे प्रवेशः । तस्मादिच्छाम्यहममात्यचरणावेव शुश्रूषितुम् ॥

राक्षसः । प्रियं नः । त्वदभिप्रायापरिज्ञानान्तरितोऽयमस्मदनुनयः । तदेवं क्रियताम् ।

सिद्धार्थकः । ॥ सहर्षम् ॥ अणुगिहिदोम्हि ॥ अनुगृहीतोऽस्मि ॥

राक्षसः । सखे शकटदास विश्रामय सिद्धार्थकम् ।

शकटदासः । यदाज्ञापयत्यमात्यः ॥ सिद्धार्थकेन सह निष्क्रान्तः ॥

राक्षसः । सखे विराधगुप्त वर्णय वृत्तशेषम् । अपि क्षमन्तेऽस्मदुपजापं (13) प्रकृतयः ।

विराधगुप्तः । बाढम् । क्षमन्ते । ननु[१] प्रकाशमवगम्यते–

राक्षसः । सखे किं तत्र प्रकाशे[२]म् ।

विराधगुप्तः । (14) मलयकेतोरपक्र[३]मणात् कुपितश्चन्द्रगुप्तश्चाणक्यस्योपरीति । चाणक्योऽपि जितकाशितया तैस्तैराज्ञाभङ्गैश्चन्द्रगुप्तस्य चेतः पीडामुपचिनोति । इति ममाप्यनुभवः ।

राक्षसः । ॥ सहर्षम् ॥ सखे विराधगुप्त गच्छ त्वमनेनैवाहितुण्डिकच्छद्मना पुनः कुसुमपुरम् । तत्र मे सुहृद् वैतालिकव्यञ्जनः (15) स्तवकलशो नाम प्रतिवसति । स त्वया मद्वचनाद्वाच्यः । चाणक्येन क्रियमाणेष्वाज्ञाभङ्गेषु चन्द्रगुप्तस्त्वया समुत्तेजनसमर्थैः श्लोकैरुपश्लोकयितव्यः । कार्यं चातिनिभृतं करभकहस्तेन संदेष्टव्यमिति ।

विराधगुप्तः । यदाज्ञापयत्यमात्यः ॥ निष्क्रान्तः ॥

॥ प्रविश्य पुरुषः ॥ जेदु अमच्चो । अमच्च सअडदासो विण्णवेदि । एदे खु तिण्णि अलंकरणविसेसा विक्कीअन्दि । (16) ते पच्चक्खीकरेदु

---

१ (ननु) यथाप्रधान (VI . प्रकाश) मनुगच्छन्त्येव । M T H. २ कारणम् MH.
३ °क्रमणात् प्रभृति in all but H (K).

(13) T (E) has प्रकृतिस्था अमात्यादयः, and others have चन्द्रगुप्त· प्रकृतयः, (14) M. H. have इदं तत्र कारणम् । and T has इदं तत्र प्रकाशम् । before this. (15) Mss. read स्तनकलश throughout. (16) Mss. have ता instead of ते.

अमच्चो त्ति ॥ जयत्वमात्यः । अमात्य शकटदासो विज्ञापयति । एते खलु त्रयोऽलंकरणविशेषा विक्रीयन्ते । तान् प्रत्यक्षीकरोत्वमात्य इति ॥

६६ राक्षसः । ॥ विलोक्यात्मगतम् ॥ महार्हाण्याभरणानि ॥ प्रकाशम् ॥ भद्र उच्यतां शकटदासः । परितोष्य विक्रेतारं गृह्यन्तामिति ।

पुरुषः । जं अमच्चो आणवेदि ॥ निष्क्रान्तः ॥ यदमात्य आज्ञापयति ॥...॥

६९ राक्षसः । यावदहमपि कुसुमपुराय करभकं प्रेषयामि ॥ उत्थाय ॥ अपि नाम दुरात्मनश्चाणक्याच्चन्द्रगुप्तो भिद्येत । अथ वा[1]

मौर्यस्तेजसि सर्वभूतलभुजामाज्ञापको वर्तते
चाणक्योऽपि मदाश्रयादयमभूद्राजेति जातस्मयः ।
राज्यप्राप्तिकृतार्थमेकमपरं तीर्णप्रतिज्ञार्णवं
सौहार्दात् कृतकृत्यतैव नियतं लब्धान्तरा भेत्स्यति ॥ २४ ॥

॥ निष्क्रान्तः ॥

॥ इति भूषणविक्रयो नाम द्वितीयोऽङ्कः ॥

---

1 सिद्धमेव नः समीहितं पश्यामि । कुतः । added after this M. T.

ततः प्रविशति कञ्चुकी ।

कञ्चुकी ।

रूपादीन् विषयान् निरूप्य करणैर्यैरात्मलाभस्त्वया
लब्धस्तेष्वपि चक्षुरादिषु हताः स्वार्थावबोधक्रियाः ।
अङ्गानि प्रसभं त्यजन्ति पटुतामाज्ञाविधेयानि [1]ते
न्यस्तं मूर्ध्नि पदं [2]तथैव जरया तृष्णे मुधा [3]ताम्यसि ॥ १ ॥

॥ परिक्रम्याकाशे ॥ भो भोः सुगाङ्गप्रासादाधिकृताः सुगृहीतनामा देवश्चन्द्रगुप्तः समाज्ञापयाति । यथा प्रवृत्तकौमुदीमहोत्सवं कुसुमपुरमवलोकयितुमिच्छामि । तत्संस्क्रियन्तां सुगाङ्ग[4]प्रासादस्य भूमयः ॥ पुनराकाशे ॥ किं ब्रूथ । आर्य किमविदित एवायं देवस्य कौमुदीमहोत्सवप्रतिषेध इति । आः दैवोपहताः किमनेन वः प्राणहरेण [5]कथोपोद्घातेन । शीघ्रमिदानीम्

आलिङ्गन्तु गृहीतधूपसुरभीन् स्तम्भान् पिनद्धस्रजः
संपूर्णेन्दुमयूखसंहतिरुचां सच्चामराणां श्रियः ।
सिंहाङ्कासनधारणाच्च सुचिरं संजातमूर्छामिव
क्षिप्रं चन्दनवारिणा सकुसुमः सेकोऽनुगृह्णातु गाम् ॥ २ ॥

॥ पुनराकाशे ॥ किं ब्रूथ । आर्य इदमनुष्ठीयते देवस्य शासनमिति । भद्रास्त्वरध्वम् । अयमागतो देवश्चन्द्रगुप्तः । य एष

सुविश्रब्धैरङ्गैः पथिषु विषमेष्वप्यचलता
चिरं धुर्येणोढा गुरुरपि भुवो यास्य गुरुणा ।
धुरं तामेवोच्चैर्नववयसि वोढुं व्यवसितो
मनस्वी दम्यत्वात् स्खलति न न दुःखं च वहति ॥३॥

॥ नेपथ्ये प्रतीहारी ॥ इदो इदो देवो ॥ इत इतो देवः ॥

॥ ततः प्रविशति राजा प्रतीहारी च ॥

राजा । ॥ आत्मगतम् ॥ राज्यं हि नाम राजधर्मानुवृत्तिपरस्य नृपतेर्महदप्रीतिस्थानम् । कुतः ।

१ मे M H २ तवैव in all but H (K) ३ मायसि M. ४ प्रासादस्योपरिभूमयः in all but H. (K). ५ कथोद्घातेन M H.

परार्थानुष्ठाने रहयति नृपं स्वार्थपरता
परित्यक्तस्वार्थो नियतमयथार्थः क्षितिपतिः ।
परार्थश्चेत् स्वार्थादभिमततरो हन्त परवान्
परायत्तः प्रीतेः कथमिव रसं वेत्ति पुरुषः ॥ ४ ॥

अपि च दुराराध्या लक्ष्मीरात्मवद्भिरपि राजभिः ।

तीक्ष्णादुद्विजते मृदौ परिभवत्रासान्न संतिष्ठते
मूर्खान् द्वेष्टि न गच्छति प्रणयितामत्यन्तविद्वत्स्वपि ।
शूरेभ्योऽभ्यधिकं बिभेत्युपहसत्येकान्तभीरूनपि
श्रीर्लब्धप्रसरेव वेशवनिता दुःखोपचर्या भृशम् ॥ ५ ॥

अन्यच्च कृतककलहं कृत्वा स्वतन्त्रेण त्वया कंचित् कालं व्यवहर्तव्यमित्यार्यादेशः । स च कथमपि मया पातकमिवाभ्युपगतः । अथ
३ वा शश्वदार्योपदेशसंस्क्रियमाणमतयः सर्वदैव स्वतन्त्रा वयम् । कुतः ।

इह विरचयन् साध्वीं शिष्यः क्रियां न निवार्यते
त्यजति तु यदा मार्गं मोहात् तदा गुरुरङ्कुशः ।
विनयरुचयस्तस्मात् सन्तः सदैव निरङ्कुशाः
परतरमतिस्वातन्त्र्येभ्यो वयं हि पराङ्मुखाः ॥ ६ ॥

॥ प्रकाशम् ॥ आर्य वैहीनरे सुगाङ्गमार्गमादेशय ।

कञ्चुकी । इत इतो देवः ॥ परिक्रम्य ॥ अयं सुगाङ्गप्रासादः ।
६ शनैरारोहतु देवः ।

॥ राजा ॥ नाट्येनारुह्य दिशोऽवलोक्य ॥ अहो शरत्समयशोभां बिभ्रतीनां दिशामतिरमणीयता । संप्रति हि

शनैः (1) श्येनीभूताः सितजलधरच्छेदपुलिनैः (2)
समन्तादाकीर्णाः कलविरुतिभिः सारसकुलैः ।
चिताश्चित्राकारैर्निशि विकचनक्षत्रकुमुदै-
र्नभस्तः स्यन्दन्ते सरित इव दीर्घा (3) दिश इमाः ॥ ७ ॥

अपि च

---

१ जडयति M. श्लथयति H. २ राजलक्ष्मीः in all but H (MK) ३ कृतककलहं कृत्वा omitted in H (M). ४ पदमपि यतः स्वातन्त्र्येभ्यो न यान्ति पराङ्मुखाः H. परतरमतः स्वातन्त्र्येभ्यो वयं हि पराङ्मुखा M. T.

(1) शान्ता भूताः M., श्यानीभूताः T., शान्ताकृताः H. (2) Mss. have पुलिनाः (3) Mss. read दश दिशः

अपामुद्वृत्तानां निजमुपदिशन्त्या स्थितिपथं[1]
दधत्या शालीनामवनतिमुदारे सति फले ।
मयूराणामुग्रं विषमिव हरन्त्या मदमहो
कृतः कृत्स्नस्यायं विनय इव लोकस्य शरदा ॥ ८ ॥

इमामपि

भर्तुस्तथा कलुषितां बहुवल्लभस्य
मार्गे कथंचिदवतार्य तनूभवन्तीम् ।
सर्वात्मना रतिकथाचतुरेव दूती
गङ्गां शरन्नयति सिन्धुपतिं प्रसन्नाम् ॥ ९ ॥

॥ समन्तादवलोक्य ॥ अये कथमप्रवृत्तकौमुदीमहोत्सवं कुसुमपुरम् । आर्य वैहीनरे अथास्मद्वचनादाघोषितः कुसुमपुरे कौमुदीमहोत्सवः ।

कञ्चुकी । अथ किम् ।

राजा । तत् किं न गृहीतमस्मद्वचनं पौरैः ।

कञ्चुकी ॥ कर्णौ पिधाय ॥ शान्तं पापम् । पृथिव्यामस्खलितपूर्वं देवस्य शासनं कथं पौरेषु स्खलिष्यति ।

राजा । तत् कथमप्रवृत्तकौमुदीमहोत्सवमद्यापि कुसुमपुरम् ।

धूर्तैरन्वीयमाना [2]रतिचतुरकथाकोविदैर्वेशनार्यो
नालंकुर्वन्ति रथ्याः पृथुजघनभराक्रान्तिमन्दैः प्रयातैः ।
अन्योन्यं स्पर्धमाना न च गृहविभवैः स्वामिनो मुक्तशङ्काः
साकं स्त्रीभिर्भजन्ते विधिमभिलषितं पार्वणं पौरमुख्याः ॥१०॥

कञ्चुकी । देव एवमेतत् ।

राजा । किमेतत् ।

कञ्चुकी । एवमिदम् ।

राजा । स्फुटं कथय ।

कञ्चुकी । प्रतिषिद्धः कौमुदीमहोत्सवः ।

राजा ॥ सक्रोधम् ॥ आः केन ।

कञ्चुकी । देव नातः परं विज्ञापयितुं शक्यम् ।

राजा । न खल्वार्यचाणक्येनापहृतः प्रेक्षकाणामतिशयरमणीयश्चक्षुषो विषयः ।

---

१ पदं T H. २ स्फुटचतुर in all but (B).

कञ्चुकी । देव कोऽन्यो जीवितुकामो देवस्य शासनमुल्लङ्घयिष्यति ।

राजा । शोणोत्तरे उपवेष्टुमिच्छामि ।

प्रतीहारी । देव एदं सीहासणं । उवाविसदु देवो ॥ देव एतत् सिंहासनम् । उपविशतु देवः ॥

राजा । ॥ उपविश्य ॥ आर्य वैहीनरे । आर्यचाणक्यं द्रष्टुमिच्छामि ।

कञ्चुकी । यदाज्ञापयति देवः ॥ निष्क्रान्तः ॥

॥ ततः प्रविशत्यासनस्थः स्वभवनगतः कोपानुविद्धां चिन्तां नाटयंश्चाणक्यः ॥

चाणक्यः । कथम् । स्पर्धते मया सह दुरात्मा राक्षसः ।

कृतागाः कौटिल्यो भुजग इव निर्याय नगराद्
यथा [1]नन्दं हत्वा नृपतिमकरोन्मौर्यवृषलम् ।
तथाहं मौर्येन्दोः श्रियमपहरामीति कृतधीः
प्रकर्षं[2] मद्बुद्धेरतिशयितुमेष व्यवसितः ॥ ११ ॥

॥ प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा ॥ राक्षस विरम्यतामस्माद्दुर्व्यवसितात् । कुतः ।

उत्सिक्तः (4) सचिवविमृष्टराज्यतन्त्रो
नन्दोऽसौ न भवति चन्द्रगुप्त एषः ।
चाणक्यस्त्वमपि च नैव केवलं ते
साधर्म्यं मदनुकृते[3] प्रधानवैरम् ॥ १२ ॥

॥ विचिन्त्य ॥ अथ वा नातिमात्रं मया मनः खेदयितव्यम् ।

मद्भृत्यैः किल नाम पर्वतसुतो व्याप्तः [4]प्रविष्टान्तरै–
रुद्युक्ताः स्वनियोगसाधनविधौ सिद्धार्थकाद्याः स्पशाः ।
कृत्वा संप्रति कैतवेन कलहं मौर्येन्दुना राक्षसं
भेत्स्यामि स्वमतेन भेदकुशलं[5] ह्येष प्रतीपं द्विषः ॥ १३ ॥

॥ प्रविश्य कञ्चुकी ॥ कष्टं खलु सेवा ।

भेतव्यं नृपतेस्ततः सचिवतो राज्ञस्ततो वल्लभा–
दन्येभ्यश्च भवन्ति येऽस्य भवने लब्धप्रसादा विटाः ।
दैन्यादुन्मुखदर्शनापलपनैः पिण्डार्थमायस्यतः
सेवां लाघवकारिणीं कृतधियः स्थाने श्ववृत्तिं विदुः ॥ १४ ॥

---

१ नन्दान् T. २ प्रभावं M H ३ कृतेः M T, H ४ प्रतिष्ठा° M, प्रदिष्टा° H. ५ कुशलो ह्येषः प्र° M, कुशलस्त्वेष प्र° M, कुशलो देवप्र° H.

(4) Mss. have कुसचिवदृष्ट०

॥ परिक्रम्यावलोक्य च ॥ इदमार्यचाणक्यस्य गृहम् । यावत् प्रविशामि ।
॥ प्रविश्यावलोक्य च ॥ अहो राजाधिराजमन्त्रिणो विभूतिः ।

उपलशकलमेतद् भेदकं गोमयानां
बटुभिरुपहृतानां बर्हिषां [1]कूटमेतत् ।
शरणमपि समिद्भिः शुष्यमाणाभिरन्तै-
र्विनमितपटलान्तं दृश्यते जीर्णमेतत् (5) ॥ १५ ॥

तत् स्थाने खल्वस्य वृषलो देवश्चन्द्रगुप्तः । कुतः

स्तुवन्त्यश्रान्तास्याः क्षितिपतिमभूतैरपि गुणैः
प्रवाचः कार्पण्याद्यदवितथवाचोऽपि [3]पुरुषाः ।
प्रभावस्तृष्णायाः स खलु सकलः स्यादितरथा
निरीहाणामीशस्तृणमिव तिरस्कारविषयः ॥ १६ ॥

॥ विलोक्य सभयम् ॥ अयमार्यचाणक्यस्तिष्ठति

यो नन्दमौर्यनृपयोः [4]परिगृह्य लोक-
मस्तोदयावतिदिशन्नविभिन्नकालम् ।
पर्यायपातितहिमोष्णमसर्वगामि
धाम्नातिशाययति धाम सहस्रधाम्नः ॥ १७ ॥

॥ जानुभ्यां भूमौ निपत्य ॥ जयत्वार्यः ।

चाणक्यः । वैहीनरे किमागमनप्रयोजनम् ।

कञ्चुकी । आर्य प्रणतिसंभ्रमचलितभूमिपालमौलिमणिशिखापिशङ्गितपादयुगलो देवश्चन्द्रगुप्त आर्यं शिरसा प्रणम्य विज्ञापयति । अकृतक्रियान्तरायमार्यं द्रष्टुमिच्छामीति ।

चाणक्यः । वृषलो मां द्रष्टुमिच्छति । वैहीनरे न खलु वृषलस्य श्रवणमुपगतोऽयं मत्कृतः कौमुदीमहोत्सवप्रतिषेधः ।

कञ्चुकी । आर्य । अथ किम् ।

चाणक्यः । ॥ सक्रोधम् ॥ आः केन कथितम् ।

कञ्चुकी । ॥ सभयम् ॥ प्रसीदत्वार्यः । स्वयमेव सुगाङ्गप्रासादगतेन देवेनावलोकितमप्रवृत्तकौमुदीमहोत्सवं पुरम् ।

---

१ स्तोमम् M स्तूपम् H T, २ आभिः in all but H [M], ३ कृतिनः M H, ४ परिभूय in all but H [M], ५ प्रतिदिशन्नवि॰ M, उपदिशन्नवि॰ H, अदिशदप्रति॰T
[5] Mss. have जीर्णकुड्यम्.

चाणक्यः । ज्ञातम् । ततो भवद्भिर्मदन्तरेण प्रोत्साह्य कोपितो वृषलः । किमन्यत् ।

कञ्चुकी भयं नाटयंस्तूष्णीमधोमुखस्तिष्ठति ॥

चाणक्यः । अहो राजपरिजनस्य चाणक्योपरि प्रद्वेषपक्षपातः । अथ क वृषलः ।

कञ्चुकी । आर्य सुगाङ्गगतेन देवेनाहमार्यपादमूलं प्रेषितः ।

चाणक्यः । ॥ उत्थाय ॥ सुगाङ्गमार्गमादेशय ।

कञ्चुकी । इत इत आर्यः ॥ उभौ परिक्रामतः ॥

कञ्चुकी । एष सुगाङ्गप्रासादः । शनैरारोहत्वार्यः ।

चाणक्यः । ॥ नाटयेनारुह्यावलोक्य च ॥ अये सिंहासनमध्यास्ते वृषलः । साधु ।

नन्दैर्वियुक्तमनपेक्षितराजवृत्तै-[1]
रध्यासितं च वृषलेन वृषेण राज्ञाम् ।
सिंहासनं सदृशपार्थिवसत्कृतं च ।
प्रीतिं त्रयस्त्रिगुणयन्ति गुणा ममैते ॥ १८ ॥

॥ उपसृत्य ॥ विजयतां वृषलः ।

राजा । ॥ सिंहासनादुत्थाय ॥ आर्य चन्द्रगुप्तः प्रणमति ॥ इति पादयोः पतति॥

चाणक्यः । ॥ पाणौ गृहीत्वा ॥ उत्तिष्ठ वत्स ।

आ शैलेन्द्राच्छिलान्तःस्खलितसुरनदीशीकरासारशीताद्
आ तीरान्नैकरागस्फुरितमणिरुचो दक्षिणस्यार्णवस्य ।
आगत्यागत्य भीतिप्रणतनृपशतैः शश्वदेव क्रियन्तां
चूडारत्नांशुगर्भास्तव चरणयुगस्याङ्गुलीरन्ध्रभागाः ॥ १९ ॥

राजा । आर्यप्रसादादनुभूयत एवैतद् । उपविशत्वार्यः ।

॥ उभौ यथोचितमुपविष्टौ ॥

चाणक्यः । वृषल । किमर्थं वयमाहूताः ।

राजा । आर्यस्य दर्शनेनात्मानमनुग्राहयितुम् ।

चाणक्यः । ॥ सस्मितम् ॥ अलमनेन प्रश्रयेण । न निष्प्रयोजनमधिकारवन्तः प्रभुभिराहूयन्ते ।

---

१ °राजैः T. २ परां प्रगुण० M T. ३ तत्प्रयोजमनभिधीयताम् । added M. H.

राजा । कौमुदीमहोत्सवप्रतिषेधस्य किं फलमार्यः पश्यतीति (6)–

चाणक्यः । ॥ स्मितं कृत्वा ॥ उपालब्धुं वयमाहूताः ।

राजा । नहि नहि । विज्ञापयितुम् ।

चाणक्यः । यद्येवं तर्हि विज्ञापनीयानामवश्यं शिष्येण रुचयोऽनुरोद्धव्याः ।

राजा । एवमेतत् । कः संदेहः । किंतु न कदाचिदप्यार्यस्य निष्प्रयोजना प्रवृत्तिः (7) ।–

चाणक्यः । वृषल सम्यग् गृहीतवानसि । न प्रयोजनमन्तरा चाणक्यः स्वप्नेऽपि चेष्टते ।

राजा । अतः प्रयोजनशुश्रूषा मां मुखरयति ।

चाणक्यः । वृषल इह खल्वर्थशास्त्रकारास्त्रिविधां सिद्धिमुपवर्णयन्ति राजायत्तां सचिवायत्तामुभयायत्तां च । तत्र सचिवायत्तसिद्धेस्तव किं प्रयोजनान्वेषणेन । वयमेवात्राभियुक्ता[1] वर्तामहे ।

॥ राजा सकोपं मुखं परावर्तयति । नेपथ्ये वैतालिकौ पठतः ॥

प्रथमः ।

आकाशं काशपुष्पच्छविमभिभवता भस्मना शुक्लयन्ती
शीतांशोरंशुजालैर्जलधरमलिनां क्लिश्नती कृत्तिमैभीम् ।
कापालीमुद्वहन्ती स्रजमिव धवलां कौमुदीमित्यपूर्वा
हासश्रीराजहंसा हरतु शरदिव क्लेशमैशी तनुर्वः (8) ॥२०॥

अपि च ।

प्रत्यग्रोन्मेषजिह्मा क्षणमनभिमुखी रत्नदीपप्रभाणा-
मात्मव्यापारगुर्वी जनितजललवा जृम्भितैः साङ्गभङ्गैः ।
नागाङ्कं[3] मोक्तुमिच्छोः शयनमुरुफणाचक्रवालोपधानं
निद्राच्छेदाभिताम्रा चिरमवतु हरेर्दृष्टिराकेकरा वः ॥ २१ ॥

द्वितीयः ।

सत्त्वोत्कर्षस्य धात्रा निधय इव कृताः केऽपि कस्यापि हेतो-
र्जेतारः स्वेन धाम्ना मदसलिलमुचां नागयूथेश्वराणाम् ।

---

१ नियुक्ताः T H. २ तूल H. ३ नागाङ्क M. T.

(6) Mss. do not give इति. (7) Mss. add इत्यस्ति नः प्रश्नावकाशः after this. (8) Mss. read तनुरिव क्लेशमैशी शरद्वः

दंष्ट्राभङ्गं मृगाणामधिपतय इव व्यक्तमानावलेपा
नाज्ञाभङ्गं सहन्ते नृवर नृपतयस्त्वादृशाः सार्वभौमाः ॥२२॥

अपि च ।

भूषणाद्युपभोगेन प्रभुर्भवति न प्रभुः ।
परैरपरिभूताज्ञस्त्वमेवं प्रभुरुच्यते ॥ २३ ॥

चाणक्यः । ॥ स्वगतम् ॥ प्रथमं तावद्विशिष्टदेवतास्तुतिरूपेण प्रवृत्तशरद्गुणप्रख्यापनम् । इदमपरं किमिति नावधारयामि ॥ विचिन्त्य ॥ आः ज्ञातम् । राक्षसस्यायं प्रयोगः । दुरात्मन् राक्षस दृश्यसे । जागर्ति खलु कौटिल्यः ।

राजा । आर्य वैहीनरे आभ्यां वैतालिकाभ्यां सुवर्णसहस्रं दापय ।

कञ्चुकी । यदाज्ञापयति देवः ॥ परिक्रामति ॥

चाणक्यः । वैहीनरे तिष्ठ तिष्ठ । न गन्तव्यम् ॥ कञ्चुकी सभयं राजानमवलोकयति ॥ वृषल किमयमस्थाने महानर्थोत्सर्गः ।

राजा । आर्येणैवं सर्वत्र निरुद्धस्य मे बन्धनमिव राज्यं न राज्यमिव ।

चाणक्यः । स्वयमनभियुक्तानां राज्ञामेते दोषाः संभवन्ति । तद्यदि न सहसे स्वयमभियुज्यस्व ।

राजा । एते वयं स्वकर्मण्यभियुज्यामहे ।

चाणक्यः । प्रियं नः ।

राजा । यद्येवं तर्हि कौमुदीमहोत्सवप्रतिषेधस्य तावत्प्रयोजनं श्रोतुमिच्छामः ।

चाणक्यः । वृषल कौमुदीमहोत्सवानुष्ठानस्य किं प्रयोजनमित्यहमपि श्रोतुमिच्छामि ।

राजा । प्रथमं तावन्मदाज्ञाव्याघातः ।

चाणक्यः । वृषल ममापि त्वदाज्ञाव्याघात एव कौमुदीमहोत्सवप्रतिषेधस्य प्रथमं प्रयोजनम् । कुतः ।

अम्भोधीनां तमालप्रभवकिसलयश्यामवेलावनाना-
मापारेभ्यश्चतुर्णां चटुलतिमिकुलक्षोभितान्तर्जलानाम् ।

---

१ त्वमिव in all but H. (M . २ आशीर्वचनम् added M. T. H. ३ निरुद्धचेष्टाप्रसरस्य M. T. H. ४ (एते) वयम् (अपि) स्वकर्मण्यभियुज्यामहे added M. T. H.

मालेवाज्ञा (9) सुपुष्पा नवनृपतिशतैरुह्यते या शिरोभिः
सा मय्येव स्खलन्ती प्रथयति विनयालंकृतं ते प्रभुत्वम् ॥ २४ ॥

अथ[1] त्वमपरं प्रयोजनं श्रोतुमिच्छसि तदपि कथयामि ।

राजा । कथ्यताम् ।

चाणक्यः । शोणोत्तरे मद्वचनात् कायस्थमचलं ब्रूहि यद् भद्रभटप्रभृतीनामितोऽपरागादपक्रम्य मलयकेतुमाश्रितानां लेख[2]पत्रं दीयताम् ।

प्रतीहारी । जं अज्जो आणवेदि ॥ निष्क्रम्य पुनः प्रविश्य ॥ अज्ज इमं तं पत्तअं ॥ यदार्य आज्ञापयति । ...आर्य इदं तत् पत्रकम् ॥

चाणक्यः । ॥ गृहीत्वा ॥ वृषल श्रूयताम् ।

राजा । दत्तावधानोऽस्मि ।

चाणक्यः । ॥ वाचयति ॥ सुगृहीतनामधेयस्य देवस्य चन्द्रगुप्तस्य सहोत्थायिनां प्रधानपुरुषाणामितोऽपरागादपक्रम्य (10) मलयकेतुमाश्रितानां (11) लेखपत्रम् । (12) गजाध्यक्षो भद्रभटोऽश्वाध्यक्षः पुरुदत्तो महाप्रतीहारस्य चन्द्रसेनस्य भागिनेयो डिङ्गरातो देवस्य स्वजनगन्धी महाराजो बलगुप्तो देवस्य (13) कुमारसेवको राजसेनः सेनापतेः सिंहबलस्य कनीयान् भ्राता भागुरायणो मालवराजपुत्रो रोहिताक्षः क्षत्रगणमुख्यो विजयवर्मेति[3] ।

राजा । अथैतेषामपरागहेतून् श्रोतुमिच्छामि ।

चाणक्यः । वृषल श्रूयताम् । अत्र यावेतौ हस्त्यश्वाध्यक्षौ भद्रभटपुरुदत्तौ तौ स्त्रीमद्यमृगयाशीलौ हस्त्यश्वावेक्षणेऽनभियुक्तौ मयाधिकारादवरोप्य स्वजीवनमात्रेणैव स्थापिताविल्यपक्रम्य स्वेन स्वेनाधिकारेण मलयकेतुमाश्रितौ । यावेतौ डिङ्गरातबलगुप्तौ तावत्यन्तलोभाभिभूतौ त्वद्दत्तं जीवनमबहु मन्यमानौ तत्र बहु लभ्यत इत्यपक्रम्य मलयकेतु-

---

१ राजा । अथापरमपि प्रयोजनं यत् तच्छ्रोतुमिच्छामि ॥ चाण० ॥ तदपि कथयामि । M. H. २ लेख्य M T H. ३ आत्मगतम् । एते वयं देवस्य कार्ये वहिताः स्मः । प्रकाशम् । added at the end M T, एतावदेतत् पत्रम् । superadded M T H.

(9) Mss. have सपुष्पा.

(10) Mss. omit अपरागाद्

(11) Mss. add परिमाण here.

(12) Mss. insert प्रथमं तावद् here.

(13) Mss. add एव here.

माश्रितौ । यो ह्यसौ भवतः कुमारसेवको राजसेनः स तव प्रसादादतिप्रभूतकोशहस्त्यश्वं सहसैव महदैश्वर्यमवाप्य पुनरुच्छेदशङ्कयापक्रम्य मलयकेतुमाश्रितः । योऽयं सेनापतेः सिंहबलस्य कनीयान् भ्राता भागुरायणः सोऽपि पर्वतकेन सह समुत्पन्नसौहार्दस्तत्प्रीत्या च पिता ते चाणक्येन व्यापादित इति रहसि त्रासयित्वा मलयकेतुमपवाहितवान् भवदपथ्यकारिषु चन्दनदासादिषु निगृह्यमाणेषु स्वदोषाशङ्कयापक्रम्य मलयकेतुमाश्रितः । तेनाप्यसौ मम प्राणरक्षक इति कृतज्ञतामनुवर्तमानेनात्मनोऽनन्तरममात्यपदमारोपितः । यावेतौ रोहिताक्षविजयवर्माणौ तावप्यतिमानित्वात् स्वदायादेभ्यस्त्वया दत्तं मानमसहमानौ मलयकेतुमाश्रितौ । इत्येषामपरागहेतवः ।

राजा । एतेषु ज्ञातापरागहेतुषु क्षिप्रं कस्मान्न प्रतिविहितमार्येण ।

चाणक्यः । वृषल न पारितं प्रतिविधातुम् ।

राजा । किमकौशलादुत प्रयोजनापेक्षया ।

चाणक्यः । कथमकौशलं भविष्यति । प्रयोजनापेक्षयैव ।

राजा । प्रयोजनमिदं श्रोतुमिच्छामि ।[1]

चाणक्यः । श्रूयतामवधार्यतां च ।[2] इह स्वल्वपरक्तानां प्रकृतीनां द्विविधं प्रतिविधानमनुग्रहो निग्रहश्च । अनुग्रहस्तावदाक्षिप्ताधिकारयोर्भद्रभटपुरुदत्तयोः पुनरधिकारारोपणमेव । अधिकारश्च तादृशेषु व्यसनदोषेषु पुनरारोप्यमाणः सकलमेव राज्यस्य मूलं हस्त्यश्वमवसादयेत् । डिङ्गरातबलगुप्तयोरतिलुब्धयोः सकलराज्यप्रदानेनाप्यपरितुष्यतोरनुग्रहः कथं शक्यः । राजसेनभागुरायणयोस्तु धनप्राणनाशभीतयोः कुतोऽनुग्रहस्यावकाशः । रोहिताक्षविजयवर्मणोरपि दायादमानमसहमानयोरतिमानिनोः कीदृशोऽनुग्रहः प्रीतिं जनयिष्यति । इति परिहृतः पूर्वः पक्षः । उत्तरोऽपि वयमचिरादधिगतनन्दैश्वर्याः सहोत्थायिनं प्रधानपुरुषवर्गमुल्बणेन दण्डेन पीडयन्तो नन्दकुलानुरक्तानां प्रकृतीनामविश्वास्या स्यामेति परिहृतः । तदेवमुपगृहीतास्मत्कृत्य(14)पक्षो राक्षसोपदेशप्रवणो मही-

---

१ After this H adds राजा । उभयमपि क्रियते । कथ्यताम् । चाण० ।

२ इत्युत्पाद्य T H,

(14) M. H. read भृत्य instead of कृत्य, T omits it.

यस्य म्लेच्छराजबलेन परिवृतः पितृवधामर्षितः पर्वतकपुत्रो मलयकेतुरस्मानभियोक्तुमुद्यतः। सोऽयं व्यायामकालो नोत्सवकाल इति दुर्गसंस्कारे प्रारब्धव्ये किं कौमुदीमहोत्सवेन।

राजा। बहु प्रष्टव्यमत्र।

चाणक्यः। विश्रब्धं पृच्छ। ममापि बह्वाख्येयमत्र।

राजा। योऽस्य सर्वस्यानर्थस्य हेतुर्मलयकेतुः स कस्मादपक्रामन्नुपेक्षितः।

चाणक्यः। अनुपेक्षणे द्वयी गतिर्निगृह्येत वा प्रतिश्रुतं राज्यार्धं प्रतिपाद्येत वा निग्रहे तावत् पर्वतकोऽस्माभिरेव व्यापादित इति कृतघ्नतायाः स्वयं हस्तो दत्तः स्यात्। राज्यार्धप्रतिपादनेऽपि पर्वतकविनाशे कृतघ्नतामात्रपरिहारः स्यात्। इति मलयकेतुरपक्रामन्नुपेक्षितः।

राजा। अत्र तावदेवम्। राक्षसः पुनरिहैव वर्तमान आर्येणोपेक्षित इत्यत्र किमुत्तरमार्यस्य।

चाणक्यः। राक्षसोऽपि स्वामिनि स्थिरानुरागत्वात् सुचिरमेकत्र वासाच्च शीलज्ञानां नन्दानुरक्तानां प्रकृतीनामत्यन्तविश्वास्यः प्रज्ञापुरुषकाराभ्यामुपेतः सहायसंपदा युक्तः कोशवानिहैवान्तर्नगरे वर्तमानः खलु महान्तमन्तःकोपमुत्पादयेत्। दूरीकृतस्तु बाह्यकोपमुत्पादयन्नपि न दुःसाध्यो भविष्यति। इत्यपक्रामन्नुपेक्षितः।

राजा। तत् किमर्थमिहस्थ एवोपायैर्नोपक्रान्तः।

चाणक्यः। कथमनुपक्रान्तो भविष्यति। ननूपायैरेवासौ हृदयेशयः शङ्कुरिवोद्धृत्य दूरीकृतः।

राजा। कस्माद्विक्रम्य न गृहीतः।

चाणक्यः। राक्षसः खल्वसौ। विक्रम्य गृह्यमाणः स्वयं वा विनश्येत् युष्मद्बलानि वा विनाशयेत्। एवं सत्युभयथापि दोषः। पश्य।

स हि भृशमभियुक्तो यद्युपेयाद्विनाशं
ननु वृषल वियुक्तस्तादृशेनासि पुंसा।

---

१ After this M. H. add राजा। एष पृच्छामि। चाण०। अहमप्येष कथयामि। २ मलयकेतोरपक्रमणानुपेक्षणे M. मलयकेतावनुपेक्षितापक्रमणे H. ३ स्वहस्तो T. ४ विनाशः (केवलं) कृतघ्नतामात्रफलं (vl फलो) स्यात् M. H. T.

अथ तव बलमुख्यान् घातयेत् सापि पीडा
वनगज इव तस्मात् सोऽभ्युपायैर्विनेयः ॥ २५ ॥

राजा । न शक्नुमो वयमार्यस्य वाचं वाचातिशयितुम् । सर्वथामात्यराक्षस एवात्र प्रशस्यतरः ।

चाणक्यः । न भवानिति वाक्यशेषः[१] । भो वृषल तेन किं कृतम् ।

राजा । श्रूयताम् । तेन खलु महात्मना

लब्धायां पुरि यावदिच्छमुषितं कृत्वा पदं नो गले
व्याघातो जयघोषणादिषु बलादस्मद्बलानां कृतः
अत्यर्थं विपुलैश्च नीतिविभवैः संमोहमापादिता
विश्वास्येष्वपि विश्वसन्ति मतयो न स्वेषु वर्ग्येषु नः ॥ २६ ॥

चाणक्यः । विहस्य[१] । एतत् कृतं राक्षसेन । मया पुनर्ज्ञातं नन्दमिव भवन्तमुद्धृत्य भवानिव भूतले मलयकेतू राजाधिराजपदमारोपित इति ।

राजा । अन्येनैवेदमनुष्ठितम् । किमत्रार्यस्य ।

चाणक्यः । अहो मत्सरिन्

आरुह्यारूढकोपस्फुरणविषमिताग्राङ्गुलीमुक्तचूडां
लोकप्रत्यक्षमुग्रां सकलरिपुकुलोत्सादर्दीघां प्रतिज्ञाम् ।
केनान्येनावलिप्ता(15)नव नवनवतिद्रव्यकोटीश्वरास्ते
नन्दाः पर्यायसूनाः[२] पशव इव हताः पश्यतो राक्षसस्य ॥ २७ ॥

राजा । नन्दकुलविद्वेषिणा दैवेन[३] ।

---

४ वाचा वाच in all but H. (M) १ After this is inserted राजा । अथ किम् । H, राजा । अथ किम् । एतत् कृतममात्यराक्षसेन । M, with futher additon of चाण० । before मया पुनर्ज्ञातं० २ पर्यायभूताः M. T. पर्यायशूराः H ३ Aftor this all but T (E) add अपि च ।

गृध्रैराबद्धचक्रं वियति विचलितैर्दीर्घनिष्कम्पपक्षै-
र्धूमैर्ध्वस्तार्कभासां सघनमिव दिशा मण्डलं दर्शयन्तः ।
नन्दानां नन्दयन्तः पितृवननिलयान् प्राणिनः पश्य चैत्या
निर्वान्त्ययापि नैते स्रुतबहलवसावाहिनो हव्यवाहाः ॥ २८ ॥

and M. T. superadd राजा । अन्येनैवेदमनुष्ठितम् ॥ चाण० । आः केन । ४ इदमनुष्ठितम् । added M. H.

(15) Mss. read नवनवतिशत० in place of नव नवनवति०

चाणक्यः । दैवमविद्वांसः प्रमाणयन्ति ।

३ राजा । विद्वांसोऽप्यविकत्थना भवन्ति ।

चाणक्यः । ॥ सकोपम् ॥ वृषल कथं भृत्यमिव मामधिरोढुमिच्छसि ।

शिखां मोक्तुं बद्धामपि पुनरयं धावति करः
प्रतिज्ञामारोढुं पुनरपि चलत्येष चरणः ।
प्रणाशान्नन्दानां प्रशममुपयातं त्वमधुना
परीतः कालेन ज्वलयसि पुनः क्रोधदहनम् ॥ २८ ॥

राजा । ॥ आत्मगतम् ॥ कथं सत्यमेवार्यः कुपितः । तथा हि

संरम्भस्पन्दिपक्ष्मक्षरदमलजलक्षालनक्षामयापि
भ्रूभङ्गोद्भूतधूमं ज्वलितमिव पुनः पिङ्गया नेत्रभासा ।
मन्ये रुद्रस्य रौद्रं रसमभिनयतस्ताण्डवे संस्मरन्त्या
संजातोदग्रकम्पं कथमपि धरया धारितः पादघातः ॥ २९ ॥

चाणक्यः । ॥ कृतककोपं संहृत्य ॥ वृषल अलमुत्तरोत्तरेण । यद्यस्मत्तो गरीयान् राक्षसोऽवगम्यते तदिदं शस्त्रं तस्मै दीयताम् ॥ शस्त्रमुत्सृज्यो-
३ त्थाय च प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा स्वगतम् ॥ राक्षस एष भवतः कौटिल्यबुद्धिविजिगीषोर्बुद्धेः प्रकर्षः ।

चाणक्यतश्चलितभक्तिमहं सुखेन
जेष्यामि मौर्यमिति संप्रति यः प्रयुक्तः ।
भेदः किलैष भवता सकलः स एवं
संपत्स्यते बत तवैव हि दूषणाय ॥ ३० ॥

॥ निष्क्रान्तः ॥[२]

राजा । आर्य वैहीनरे अतः प्रभृत्यनादृत्य चाणक्यं चंद्रगुप्तः स्वयमेव राजकार्याणि करिष्यतीति गृहीतार्थाः क्रियन्तां प्रकृतयः ।

---

१ मुक्तामपि H (N M). २ After this is inserted कञ्चु० । देव

कुलममलिनं भद्रा मूर्तिर्मतिः श्रुतिशालिनी
भुजबलमलं स्फीता लक्ष्मीः प्रभुत्वमखण्डितम् ।
प्रकृतिसुभगा ह्येते भावाः मदस्य च हेतवो
व्रजति पुरुषो यैरुन्मादं त एव तवाङ्कुशाः ॥

१ कञ्चुकी । ॥ स्वगतम् ॥ कथं निरुपपदमेव चाणक्यमिति । हन्त संहृतोऽधिकारः । अथ वा न खल्वत्र वस्तुनि देवस्य (16) दोषः ।

स दोषः सचिवस्यैव यदसत् कुरुते नृपः ।
याति यन्तुः प्रमादेन गजो व्यालत्ववाच्यताम् ॥ ३१ ॥

राजा । आर्य किं विचारयसि ।

कञ्चुकी । देव न किंचित् । दिष्ट्या देव इदानीं देवः संवृत्तः ।

२ राजा । ॥ स्वगतम् ॥ एवमस्मासु गृह्यमाणेषु स्वकार्यसिद्धिकामः सकामो भवत्वार्यः ॥ प्रकाशम् ॥ आर्य शीघ्रं गच्छ ।

कञ्चुकी । यदाज्ञापयति देवः ॥ निष्क्रान्तः ॥

६ राजा । शोणोत्तरे अनेन शुष्ककलहेन शिरोवेदना मां बाधते । तच्छयनगृहमादेशय ।

प्रतीहारी । एदु एदु देवो ॥ एत्वेतु देवः ॥

॥ आसनादुत्थाय राजा ॥ स्वगतम् ॥

आर्याज्ञयैव मम लङ्घितगौरवस्य
बुद्धिः प्रवेष्टुमिव भूविवरं प्रवृत्ता ।
ये सत्यमेव हि गुरूनतिपातयन्ति³
तेषां कथं नु हृदयं न भिनत्ति लज्जा ॥ ३२ ॥

॥ निष्क्रान्तौ ॥

॥ इति कृतककलहो नाम तृतीयोऽङ्कः ॥

---

१ चाणक्यो नार्यचाणक्य इति H. M., चाणक्यमिति नार्यचाणक्यमिति T.
२ आर्य शीघ्रं गच्छ । कञ्चु० । यदाज्ञापयति देवः । निष्क्रान्तः । omitted M T H. ३ न गुरुं प्रतिमानयन्ति M H.

(16) Mss. read देवदोषः ।

॥ ततः प्रविशत्यध्वगवेषः करभकः ॥

करभकः । हीमाणहे हीमाणहे ।

जोअणसअं समहिअं को णाम गआगअं इह करेइ ।
अट्ठाणगमणगुव्वी पहुणो अण्णा जइ ण होइ ॥ १ ॥

जाव अमच्चरक्खसं पेक्खामि ॥ परिक्रम्य ॥ इदं भट्टिणो अमच्चरक्खसस्स गेहं ॥ समन्तादवलोक्य ॥ को एत्थ दुवारिआणं । णिवेदेहि भट्टिणो अमच्चरक्खसस्स एसो करभओ तुवरन्तो पाडलिउत्तादो आगदो त्ति ॥ आश्चर्यमाश्चर्यम् ।

योजनशतं समधिकं को नाम गतागतमिह करोति ।
अस्थानगमनगुर्वी प्रभोराज्ञा यदि न भवति ॥

यावदमात्यराक्षसं प्रेक्षे । ... । इदं भर्तुरमात्यराक्षसस्य गेहम् ।...। कोऽत्र दौवारिकाणाम् । निवेदय भर्त्रेऽमात्यराक्षसाय । एष करभकस्त्वरमाणः पाटलिपुत्रादागत इति ।

प्रविश्य दौवारिकः ॥ भद्द सणिअं मन्तेहि । एसो अमच्चो कज्जचिन्ताजणिदेण जाअरेण समुप्पण्णसीसवेअण्णो अज्ज वि सअणं ण मुञ्चदि । ता चिट्ठ मुहुत्तअं । लद्धावसरो तुह आअमणं णिवेदेमि ॥ भद्र शनैर्मन्त्रयस्व । एषोऽमात्यः कार्यचिन्ताजनितेन जागरेण समुत्पन्नशीर्षवेदनोऽद्यापि शयनं न मुञ्चति । तस्मात् तिष्ठ मुहूर्तम् । लब्धावसरस्तवागमनं निवेदयामि ॥

करभकः । भद्दमुह तह करेहि ॥ भद्रमुख तथा कुरु ॥

॥ ततः प्रविशति शयनगतः शकटदासेन सह सचिन्तो राक्षसः ॥

राक्षसः ।

मम विमृशतः कार्यारम्भे विधेरविधेयता–
मपि च कुटिलां कौटिल्यस्य प्रचिन्तयतो मतिम् ।
अथ च [४]विहिते तत्कृत्यानां निकाममुपग्रहे
कथमिदमिहेत्युन्निद्रस्य [६]प्रयान्त्यनिशं निशाः ॥ २ ॥

अपि च

---

१ राअणिओओ महिओ T. २ करहओ करहओ विअ M H. ३ सहजकु० M H. अपि च कु० T. ४ विहृते M. ५ मत् T. ६ प्रयात्यनिशं निशा T.

कार्योपक्षेपमादौ तनुमपि रचयंस्तस्य विस्तारमिच्छन्
बीजानां गर्भितानां फलमतिगहनं गूढमुद्भेदयंश्च ।
कुर्वन् बुद्ध्या विमर्शं प्रसृतमपि पुनः संहरन् कार्यजातं
कर्ता वा नाटकानामिममनुभवति क्लेशमस्मद्विधो वा ॥ ३ ॥

तदपि नाम (1) चाणक्यः—

॥ उपसृत्य दौवारिकः । जेदु—॥ जयतु ॥

राक्षसः । अतिसंधातुं शक्यः स्यात् ।

दौवारिकः । अमच्चो ॥ अमात्यः ॥

राक्षसः ॥ वामाक्षिस्पन्दनं सूचयित्वा ॥ (2) चाणक्यः जयतु । अतिसंधातुं शक्यः स्यादमात्यः ॥ प्रकाशम् ॥ भद्र किमसि वक्तुकामः ।

दौवारिकः । अमच्च एसो करभओ पाडलिपुत्तादो आअदो इच्छदि अमच्चं पेक्खिदुं ॥ अमात्य एष करभकः पाटलिपुत्रादागत इच्छति अमात्यं प्रेक्षितुम् ॥

राक्षसः । शीघ्रं प्रवेशय ।

दौवारिकः । जं अमच्चो आणवेदि ॥ निष्क्रम्य पुरुषमुपसृत्य ॥ भद्द उवसप्प अमच्चं ॥ इति निष्क्रान्तः ॥ यदमात्य आज्ञापयति ।...।भद्र उपसर्पामात्यम् ॥

करभकः । ॥ उपसृत्य ॥ जेदु अमच्चो ॥ जयत्वमात्यः ॥

राक्षसः । भद्र उपविश ।

करभकः । जं अमच्चो आणवेदि ॥ भूमावुपविशति ॥ यदमात्य आज्ञापयति ॥

राक्षसः । ॥ स्वगतम् ॥ कस्मिन् प्रयोजने मयायं प्रहित इति प्रयोजनानां बाहुल्यान्न खल्ववधारयामि ॥ चिन्तां नाटयति ॥

॥ ततः प्रविशति वेत्रपाणिः पुरुषः ॥

पुरुषः । ओशलध अय्या ओशलध । अवेध । ही[2]माणहे । ण पेस्कध—

दूले पच्चाशत्ती दंशणमवि दुल्लहं अधन्नेहिं ।
कल्लाणकुलहलाणं [3]देआणं [4]भूमिदेआणं ॥ ४ ॥

---

१ इति added H., (वागीश्वरी) वामाक्षिस्पन्दनेन प्रस्तावगतं (vl गता) प्रतिपादयति । तथापि नोद्यमस्त्याज्यः । superadded M T. २ माणहे M T H. ३ देवाण अ [vl. व] M H, देआणं विअ T. ४ मणुस्सदेआणं T.

(1) Mss. read दुरात्मा चाणक्यबटुः. (2) Mss. read दुरात्मा चाणक्यबटुः.

आकाशे । अय्या किं भणध । किंणिमित्तं ओशालणा कलीआदित्ति । अय्या एशे खु कुमाले मलयकेदू शमुप्पण्णशीशवेअणं अमच्चलक्कशं पेक्खिदुं इदो आगश्चदि । ता ओशालणा कलीअदि ॥ निष्क्रान्तः ॥

॥ अपसरत । आर्याः अपसरत । अपेत । आश्चर्यम् । न प्रेक्षध्वम्

दूरे प्रत्यासत्तिर्दर्शनमपि दुर्लभमधन्यैः ।
कल्याणकुलगृहाणां देवानां भूमिदेवानाम् ॥

आर्याः किं भणथ । किं निमित्तमुत्सारणा क्रियत इति । आर्याः एष खलु कुमारो मलयकेतुः समुत्पन्नशीर्षवेदनममात्यराक्षसं प्रेक्षितुमित आगच्छति । तदुत्सारणा क्रियते ॥...॥

॥ ततः प्रविशति भागुरायणेन कञ्चुकिना चानुगम्यमानो मलयकेतुः ॥

मलयकेतुः । ॥ निःश्वस्यात्मगतम् ॥ अद्य दशमो मासस्तातस्योपरतस्य । न चास्माभिर्वृथापौरुषाभिमानमुद्वहद्भिस्तमुद्दिश्य तोयाञ्जलिरप्यावर्जितः । प्रतिज्ञातं चैतत् पुरस्तात्

वक्षस्ताडनभिन्नरत्नवलयं भ्रष्टोत्तरीयांशुकं
हाहेत्युच्चरितार्तनादकरुणं भूरेणुरूक्षालकम् ।
यादृङ्मातृजनस्य शोकजनितं संप्रत्यवस्थान्तरं
शत्रुस्त्रीषु मया विधाय गुरवे देयो निवापाञ्जलिः ॥ ५ ॥

तत्किं बहुना ।

उद्यच्छता धुरमकापुरुषानुरूपां
गन्तव्यमाजिनिधनेन पितुः पथा वा
आच्छिद्य वा स्वजननीजनलोचनेभ्यो
नेयो मया रिपुवधूनयनानि बाष्पः ॥ ६ ॥

॥ प्रकाशम् ॥ आर्य जाजले (3) एक एवाहममात्यराक्षसस्यातर्कितगमनेन प्रीतिमुत्पादयितुमिच्छामि । तदुच्यन्तामस्मद्वचनादनुयायिनो राजानः । कृतमनुगमनेनेति ।

कञ्चुकी । यदाज्ञापयति कुमारः ॥ परिक्रम्याकाशे ॥ भो भो राजानः कुमारः समाज्ञापयति । न खल्वहं केनचिदनुगन्तव्य इति ॥ विलोक्य सहर्षम् ॥ कुमारस्याज्ञानन्तरमेव सर्वे राजानो निवृत्ताः । पश्यतु कुमारः ।

---

१ च omitted in all but H (M B). २ तादृङ् M T H.

(3) Mss. read उच्यन्तामस्मद्वचनादनुयायिनो राजानः । एक एवाहममात्यराक्षस्यातर्कितगमनेन प्रीतिमुत्पादयितुमिच्छामि । तत् कृतमनुगमनेनेति ।

सोत्सेधैः स्कन्धदेशैः खरतरकविकाकर्षणात्यर्थभुग्नै-
रश्वाः केश्चिन्निरुद्धाः खमिव खुरपुटैः खण्डयन्तः पुरस्तात् ।
केचिन्मातङ्गमुख्यैर्विहतजवतया मूकघण्टैर्निवृत्ता
मर्यादां भूमिपाला जलधय इव ते देव नोल्लङ्घयन्ति ॥ ७ ॥

मलयकेतुः । आर्य त्वमपि (4) सशैविको निवर्तस्व । भागुरायण एको मामनुगच्छतु ।

कञ्चुकी । यदाज्ञापयति कुमारः ॥ सशैविको (5) निष्क्रान्तः ॥

मलयकेतुः । सखे भागुरायण विज्ञप्तोऽहमिहागच्छद्भिर्भद्रभटप्रभृतिभिर्यथा वयममात्यराक्षसद्वारेण न कुमारमाश्रयामहे किंतु कुमारस्य सेनापतिं शिखरसेनं द्वारीकृत्य दुष्टामात्यपरिगृहीताच्चन्द्रगुप्तादपरक्ताः कुमारमाभिगामिकगुणयोगादाश्रयणीयमाश्रयामहे । तन्न मया सुचिरमपि विचारयता तेषां वाक्यार्थोऽधिगतः ।

भागुरायणः । कुमार न दुर्बोधोऽयमर्थः । विजिगीषुरात्मगुणसंपन्नः प्रियहितद्वारेणाश्रयणीय इति न्याय्यमेव ।

मलयकेतुः । सखे भागुरायण नन्वमात्यराक्षसोऽस्माकं प्रियतमो हिततमश्च ।

भागुरायणः । एवमेतत् । किं त्वमात्यराक्षसश्चाणक्ये बद्धवैरो न चन्द्रगुप्ते । तद्यदि कदाचिच्चाणक्यमतिजितकाशिनमसहमानः स साचिव्यादवरोपयेत् ततो (6) नन्दान्वयाय एवायमिति नन्दकुलभक्त्या सुहृज्जनापेक्षया चामात्यराक्षसश्चन्द्रगुप्तेन सह संदधीत । एवं सत्यस्मासु कुमारो न विश्वसेदित्ययमेषां वाक्यार्थः ।

मलयकेतुः । युज्जते । अमात्यराक्षसस्य गृहमादेशय ।

भागुरायणः । इत इतः कुमारः ॥ परिक्रम्य ॥ इदममात्यराक्षसस्य गृहम् । प्रविशतु कुमारः ।

मलयकेतुः । एष प्रविशामि ।

---

१ आभिराभिक M T. २ संपत्सुहृ–M, संजातसुहृ० H. ३ चन्द्रगुप्तो पि पितृपर्यायागत एवायमिति संधिमनुमन्यते । added in all but H (M N).

(4) M. T. H. सपरिजनो, H (B) ससैनिको. (5) M. T. H. सपरिजनो. (6) Mss. read नन्दकुलभक्त्या नन्दान्वयाय एवायमिति. It is a case of transposition of words.

राक्षसः । ॥ स्वगतम् ॥ आं स्मृतम् । प्रकाशम् ॥ भद्र अपि दृष्टस्त्वया कुसुमपुरे वैतालिकः (7) स्तवकलशः ।

करभकः । अमच्च अह इं ॥ अमात्य अथ किम् ॥

मलयकेतुः । ॥ आकर्ण्य ॥ सखे भागुरायण कुसुमपुरवृत्तान्तः प्रस्तूयते । तन्नोपसर्पामः । शृणुमस्तावत् । कुतः ।

[1]सत्त्वभङ्गभयाद्राज्ञां कथयन्त्यन्यथा पुरः ।
अन्यथा विवृतार्थेषु स्वैरालापेषु मन्त्रिणः ॥ ८ ॥

भागुरायणः । यदाज्ञापयति कुमारः ।

राक्षसः । अपि तत्कार्यं सिद्धम् ।

करभकः । अमच्चस्स पसाएण सिद्धं ॥ अमात्यस्य प्रसादेन सिद्धम् ॥

मलयकेतुः । सखे किं तत् कार्यम् ।

भागुरायणः । गहनः खलु सचिववृत्तान्तो नैतावता परिच्छेत्तुं शक्यते । अवहितस्तावच्छ्रोतुमर्हति कुमारः ।

राक्षसः । विस्तरेण श्रोतुमिच्छामि ।

करभकः । सुणादु अमच्चो । अत्थि दाव अहं अमच्चेण आणत्तो । करभअ कुसुमपुरं गच्छिअ मह वअणेण भणिदव्वो तुए वेआलिओ (8) थवकलसो जह चाणक्कहदएण तेसु तेसु अण्णाभङ्गेसु अणुचिट्ठीअमाणेसु चन्दउत्तो समुत्तेअणसमत्थेहिं सिलोएहिं उवसिलोअइदव्वो त्ति ॥ शृणोत्वमात्यः । अस्ति तावदहममात्येनाज्ञप्तः । करभक कुसुमपुरं गत्वा मम वचनेन भणितव्यस्त्वया वैतालिकः स्तवकलशो यथा चाणक्यहतकेन तेषु तेष्वाज्ञाभङ्गेष्वनुष्ठीयमानेषु चन्द्रगुप्तः समुत्तेजनसमर्थैः श्लोकैरुपश्लोकयितव्य इति ॥

राक्षसः । ततस्ततः ।

करभकः । तदो मए पाडलिउत्तं गदुअ सुणाविदो अमच्चसंदेसं वेआलिओ (9) थवकलसो । एत्थन्तरे णन्दउलविणासदूणस्स पोरजणस्स परिदोसं समुप्पादअन्तेण चन्दउत्तेण आघोसिदो कोमुदीमहोस्सवो । सो अ चिरकालपरिवट्टमाणो(10) बहु माणिदो णअरजणेण॥ततो मया पाटलिपुत्रं गत्वा

---

१ मन्त्रभङ्ग M.

(7) Mss. have स्तनकलशः (8, 9) Mss. heve थणकलसो. (10) Editions insert here जणिदपरिदोसो (T परिचओ) अभिमदबन्धु (T वधू) समागमो विअ ससिणेहं.

श्राविताेऽमात्यसंदेशं वैतालिकः स्तवकलशः। अत्रान्तरे नन्दकुलविनाशदूनस्य पौरजनस्य परितोषं समुत्पादयता चन्द्रगुप्तेनाघोषितः कौमुदीमहोत्सवः। स च चिरकालपरिवर्तमानो बहु मानितो नगरजनेन॥

राक्षसः। ॥ सबाष्पम्॥ हा देव नन्द

> कौमुदी कुमुदानन्दे जगदानन्दहेतुना।
> कीदृशी सति चन्द्रेऽपि नृपचन्द्र त्वया विना ॥ ९ ॥

करभकः। तदो सो लोअलोअणाणन्दभूदो अणिच्छन्तस्स य्येव तस्स[1] णिवारिदो चाणक्कहदएण। एत्थन्तरे (11) थवकलसेण चन्दउत्तसमुत्तेअआ सिलोअपरिवाढी (12) पवट्टिदा॥ ततः स लोकलोचनानन्दभूतोऽनिच्छत एव तस्य निवारितश्चाणक्यहतकेन। अत्रान्तरे स्तवकलशेन चन्द्रगुप्तसमुत्तेजका श्लोकपरिपाटी प्रवर्तिता॥

राक्षसः[2]। कीदृशी सा।

॥ करभकः सत्त्वोद्रेकस्येत्यादि पूर्वोक्तं पठति॥

राक्षसः। ॥ सहर्षम्॥ साधु सखे (13) स्तवकलश साधु। काले भेदबीजमुप्तमवश्यं फलमुपदर्शयिष्यति। कुतः।

> सद्यःक्रीडारसच्छेदं प्राकृतोऽपि न मर्षयेत्।
> किमु लोकोत्तरं[3] तेजो बिभ्राणः पृथिवीपतिः॥ १० ॥

मलयकेतुः। एवमेतत्।

राक्षसः। ततस्ततः।

करभकः। तदो चन्दउत्तेण अण्णाभङ्गकलुसिदेण अमच्चस्स गुणं पसंसिअ अपब्भंसिदो अहिआरादो चाणक्कहदओ॥ ततश्चन्द्रगुप्तेनाज्ञाभङ्गकलुषितेनामात्यस्य गुणं प्रशस्यापभ्रष्टोऽधिकाराच्चाणक्यहतकः॥

मलयकेतुः। सखे भागुरायण गुणप्रशंसया दर्शितश्चन्द्रगुप्तेन राक्षसे पक्षपातः।

भागुरायणः। कुमार न तथा गुणप्रशंसया यथा चाणक्यबटोर्निराकरणेन।

---

१ णाअरजणस्स M H. २ The speech is omitted in M H. ३ लोकाधिकं धाम M. H.

(11) Mss. have थणकलसो. (12) Mss. have परिवाडी. (13) Mss. have स्तनकलश.

राक्षसः । [1]किमयमेकः कौमुदीमहोत्सवप्रतिषेधश्चन्द्रगुप्तस्य चाणक्यं प्रति कोपकारणमुतान्यदप्यस्ति ।

मलयकेतुः । सखे चन्द्रगुप्तस्यापरकोपकारणान्वेषणेन किं फलमेष पश्यति ।

भागुरायणः । कुमार मतिमांश्चाणक्यो न [2]तुच्छे प्रयोजने चन्द्रगुप्तं कोपयिष्यति । न च कृतवेदी चन्द्रगुप्त एतावता चाणक्यगौरवमुल्लङ्घयिष्यति । सर्वथा चाणक्यचन्द्रगुप्तयोः पुष्कलात् कारणाद्यो विश्लेष उत्पद्येत स आत्यन्तिको भविष्यतीति ।

करभकः । अत्थि [3]अण्णं वि चन्दउत्तस्स कोवकारणं उवेक्खिदो णेण अवक्कमन्तो कुमारो मलअकेदू अमच्चरक्खसो अ त्ति ॥ अस्त्यन्यदपि चन्द्रगुप्तस्य कोपकारणमुपेक्षितोऽनेनापक्रामन् कुमारो मलयकेतुरमात्यराक्षसश्चेति ॥

राक्षसः । ॥ सहर्षम् ॥ संप्रति शकटदास हस्तगतो मे (14) चन्द्रगुप्तश्चन्दनदासस्य बन्धनान्मोक्षो तव च पुत्रदारैः सह समागमः ।

मलयकेतुः । सखे हस्तगतो मे संप्रति चन्द्रगुप्त इति व्याहरतः कोऽस्याभिप्रायः ।

भागुरायणः । किमन्यत् । चाणक्यादपकृष्टस्य चन्द्रगुप्तस्योद्धरणेन (15) नासौ कार्यमवपश्यति ।

राक्षसः । भद्र हृताधिकारः क साम्प्रतमसौ बटुः ।

करभकः । तहिं ज्जेव पाडलिउत्ते पडिवसदि ॥ तत्रैव पाटलिपुत्रे प्रतिवसति ॥

राक्षसः । ॥ सावेगम् ॥ किं तत्रैव प्रतिवसति । न तपोवनं गतः प्रतिज्ञां वा न पुनः समारूढवान् ।

करभकः । अमच्च तपोवणं गच्छदि त्ति सुणीअदि ॥ अमात्य तपोवनं गच्छतीति श्रूयते ।

राक्षसः । सखे शकटदास नेदमुपपद्यते । पश्य ।

---

१ एवैकः M T H. २ निष्प्रयोजनमेव T. ३ अण्णाइं वि चन्दउत्तस्स कोवकारणाइं M H.

(14) Mss. read चन्द्रगुप्तो भविष्यति in place of चन्द्रगुप्तः (15) M उद्धरणेऽसौ कार्यमवपश्यति ।, T उद्धरणान्न किंचित् कार्यमवश्यं पश्यति ।, T (E) उद्धरणे ननु सौकर्यमवपश्यति ।, H उद्धरणे सौकर्यमवश्यं पश्यति ।

देवस्य येन पृथिवीतलवासवस्य
साम्रासनापनयजा निकृतिर्न सोढा ।
सोऽयं स्वयंकृतनराधिपतेर्मनस्वी
मौर्यात् कथं नु परिभूतिमिमां सहेत ॥ ११ ॥

मलयकेतुः । सखे चाणक्यस्य तपोवनगमने पुनः प्रतिज्ञारोहणे वा कास्य स्वार्थसिद्धिः ।

भागुरायणः । न दुर्बोधोऽयमर्थः । यावच्चाणक्यश्चन्द्रगुप्ताद् दूरीभवति तावदेवास्य स्वार्थसिद्धिः ।

शकटदासः । अमात्य अलमन्यथा विकल्पितेन । उपपद्यत एवैतत् । पश्यत्वमात्यः ।

राज्ञां चूडामणीन्दुद्युतिखचितशिखे मूर्ध्नि विन्यस्तपादः
स्वैरेवोत्पाद्यमानं किमिति विपहते मौर्य आज्ञाविघातम् ।
कौटिल्यः कोपनोऽपि स्वयमभिचरणे ज्ञातदुःखः प्रतिज्ञां
दैवात् पूर्णप्रतिज्ञः पुनरपि न करोत्यायतिज्यानिभीतः[४]॥ १२ ॥

राक्षसः । सखे शकटदास एवमेतत् । गच्छ विश्रामय करभकम् ।

शकटदासः । यदाज्ञापयत्यमात्यः ॥ करभकेण सह निष्क्रान्तः ॥

राक्षसः ।–अहमपि कुमारं द्रष्टुमिच्छामि ।

मलयकेतुः । ॥ उपसृत्य ॥ अहमेवार्यं द्रष्टुमागतः ।

राक्षसः । ॥ अवलोक्य ॥ अये कुमारः ॥ आसनादुत्थाय ॥ इदमासनम् । उपवेष्टुमर्हति कुमारः ।

मलयकेतुः । अयमुपविशामि । उपविशत्वार्यः ॥ यथार्हमुपविष्टौ ॥

मलयकेतुः । आर्य अपि सह्या शिरोवेदना ।

राक्षसः । कुमारस्याधिराजशब्देनातिरस्कृते कुमारशब्दे कुतो मे शिरोवेदनायाः सह्यता ।

मलयकेतुः । उरीकृतमेतदार्येण न दुष्प्रापं भविष्यति । तत् कियन्तं कालमस्माभिरेवं संभृतबलैरपि शत्रुव्यसनं प्रतीक्षमाणैरुदासितव्यम् ।

राक्षसः । कुतोऽद्यापि कालहरणस्यावकाशः । प्रतिष्ठस्व विजयाय ।

मलयकेतुः । आर्य अपि किंचिच्छत्रोर्व्यसनमुपलब्धम् ।

---

१ निरपेक्षः added before चन्द्र० M T. २ एव omitted in all but T (B). ३ अतिचरणे M. ४ ग्लानि T.

राक्षसः । उपलब्धम्—

मलयकेतुः । कीदृशं तत् ।

राक्षसः । सचिवव्यसनम् । किमन्यत् । अपकृष्टश्चाणक्याच्चन्द्रगुप्तः ।

मलयकेतुः । आर्य सचिवव्यसनमव्यसनमेव ।

राक्षसः । अन्येषां भूपतीनां सचिवव्यसनमव्यसनं स्यान्न पुनश्चन्द्रगुप्तस्य ।

मलयकेतुः । आर्य नैतदेवम् । [1]चन्द्रगुप्तप्रकृतीनां चाणक्यदोषा अपरागहेतवः । तस्मिन् निराकृते प्रथममपि चन्द्रगुप्तेऽनुरक्ताः संप्रति सुतरामेव तत्रानुरागं दर्शयिष्यन्ति ।

राक्षसः । मैवम् । इह खलु द्विप्रकाराः प्रकृतयश्चन्द्रगुप्तसहोत्थायिन्यो नन्दकुलानुरक्ताश्च । तत्र चन्द्रगुप्तसहोत्थायिनीनां चाणक्यदोषा अपरागहेतवो न नन्दकुलानुरक्तानाम् । तास्तु नन्दकुलमनेन पितृकुलभूतं कृतघ्नेन घातितमित्यपरागामर्षाभ्यां विप्रकृताः सत्यः स्वाश्रयमलभमानाश्चन्द्रगुप्तमनुवर्तन्ते । त्वादृशं पुनः प्रतिपक्षोद्धरणे संभावितशक्तिमभियोक्तारमासाद्य क्षिप्रमेनं परित्यज्य त्वामेवाश्रयिष्यन्ते । अत्र निदर्शनं वयमेव ।

मलयकेतुः । आर्य किमेतदेकमेव सचिवव्यसनमभियोगकारणं चन्द्रगुप्तस्याहोस्विदन्यदप्यस्ति ।

रक्षासः । कुमार किमन्यैर्बहुभिः । एतद्धि प्रधानतमम् ।

मलयकेतुः । आर्य कथमिव तत् प्रधानतमम् । किमिदानीं चन्द्रगुप्तः स्वकार्यधुरामन्यत्र मन्त्रिण्यात्मनि (16) च समासज्य स्वयं वा प्रतिविधातुमसमर्थः ।

राक्षसः । बाढम् । असमर्थः । स्वायत्तसिद्धिषूभयायत्तसिद्धिषु वा भूमिपालेष्वेतत् (17) प्रतिविधानं संभवति । चन्द्रगुप्तस्तु दुरात्मा नित्यं सचिवायत्तसिद्धिः स्थितश्चक्षुर्विकल इवाप्रत्यक्षलोकव्यवहारः (18) प्रतिविधाने न समर्थः स्यात् । कुतः

---

१ मल० । ननु विशेषतश्चन्द्रगुप्तस्य ॥ राक्ष० । किं कारणम् ॥ मल० । in place of मल० । आर्य नैतदेवम् ॥ H. २ सिद्धावेव (अव) स्थितः M T H. ३ After this all but H (M N B.) insert कुतः । अत्युच्छ्रिते० and अपि च

अत्युच्छ्रिते मन्त्रिणि पार्थिवे च विष्टभ्य पादावुपतिष्ठते श्रीः ।
सा स्त्रीस्वभावादसहा भरस्य तयोर्द्वयोरेकतरं जहाति ॥

(16) M T H have वा instead of च. (17) Mss. do not give प्रतिविधानं. (18) H (N) reads स्वयं न प्रतिविधानानां समर्थः स्यात् । and M T H have कथमिव स्वयं प्रतिविधातुं समर्थः स्यात् ।

नृपोऽपकृष्टः सचिवात् तदर्पणः
स्तनंधयोऽत्यन्तशिशुः स्तनादिव ।
अदृष्टलोकव्यवहारमूढधी-
र्मुहूर्तमप्युत्सहते न वर्तितुम् ॥ १३ ॥

मलयकेतुः । ॥ स्वगतम् ॥ दिष्ट्या न सचिवायत्तसिद्धिरस्मि ॥ प्रकाशम् ॥ यद्यप्येवं तथापि बहुष्वभियोगकारणेषु सत्सु सचिवव्यसनिनं शत्रुमभियो-
३ क्तुरैकान्तिकी सिद्धिर्भवति ।

राक्षसः । ऐकान्तिकीमेव सिद्धिमवगन्तुमर्हति कुमारः । कुतः ।

त्वय्युत्कृष्टबलेऽभियोक्तरि नृपे नन्दानुरक्ते पुरे
चाणक्ये चलिताधिकारविमुखे मौर्ये नवे राजनि ।
स्वाधीने मयि ॥ इत्यर्धोक्ते लज्जां नाटयन् ॥
मार्गमात्रकथनव्यापारयोगोद्यमे
त्वद्वाञ्छान्तरितानि संप्रति विभो तिष्ठन्ति साध्यानि नः ॥ १४ ॥

मलयकेतुः । यद्येवमभियोगकालमार्यः पश्यति ततः किमास्यते ।

उत्तुङ्गास्तुङ्गकूलं स्रुतमदसलिलाः प्रस्यन्दिसलिलं
श्यामाः श्यामोपकण्ठद्रुममतिमुखराः कल्लोलमुखरम् ।
स्रोतःखातावसीदत्तटमुरुदशनैरुत्सादिततटाः
शोणं सिन्दूरशोणा मम [2]गजपतयोऽपास्यन्तु शतशः ॥ १५ ॥

अपि च

गम्भीरगर्जितरवाः स्वमदाम्बुमिश्र-
मासारवर्षमिव शीकरमुद्गिरन्त्यः ।
विन्ध्यं विकीर्णसलिला इव मेघमाला
रुन्धन्तु[3] वारणघटा नगरं मदीयाः ॥ १६ ॥

॥ भागुरायणेन सह निष्क्रान्तो मलयकेतुः ॥

राक्षसः । कः कोऽत्र भोः ।
३ ॥ प्रविश्य पुरुषः ॥ आणवेदु अमच्चो ॥ आज्ञापयत्वमात्यः ॥

---

१ व्यसनमभियुञ्जानस्य शत्रु० in all but H (M). २ पतयः पास्यन्ति M T H., ३ रोत्स्यन्ति M H.

राक्षसः । प्रियंवदक सांवत्सरिकाणां द्वारि कस्तिष्ठति ।

पुरुषः । खवणओ–॥ क्षपणकः–

॥ अनिमित्तं सूचयित्वा राक्षसः ॥ कथम् (19) क्षपणकः ।

पुरुषः । जीवसिद्धी ॥ जीवसिद्धिः ॥

राक्षसः । अबीभत्सदर्शनं (20) प्रवेशयैनम् ।

९ पुरुषः । जं अमच्चो आणवेदि ॥ निष्क्रान्तः ॥ यदमात्य आज्ञापयति ।...॥

॥ प्रविश्य क्षपणकः ॥

शाशणमलिहन्ताणं पडिवय्यध मोहवाधिवेय्याणं ।
ये पढममेत्तकडुअं पश्चापश्चं उवदिशन्दि ॥ १७ ॥

॥ उपसृत्य ॥ शावगा धम्मशिद्धी होदु ॥

शासनमर्हतां प्रतिपद्यध्वं मोहव्याधिवैद्यानाम् ।
ये प्रथममात्रकटुकं पश्चात्पथ्यमुपदिशन्ति ॥

श्रावक धर्मसिद्धिर्भवतु ॥

राक्षसः । भदन्त निरूप्यतां तावदस्माकं प्रस्थानदिवसः ।

३ क्षपणकः । ॥ चिन्तयित्वा ॥ शावगा णिलूविदे । आ मज्झण्णादो [४]णिव्वुत्तशमस्तकल्लाणा [५]पुण्णमाशी । तुम्हाणं उत्तलाए दिशाए द[६]क्खिणं दिशं पस्तिदाणं अ दक्खिणे णक्खत्ते । अवि अ

अस्ताहिमुहे शूले उदिदे शंपुण्णमण्डले चन्दे ।
[७]गमणे बुधश्श लग्गे उदिदस्तमिदम्मि केदुम्मि ॥ १८ ॥

६ ॥ श्रावक निरूपितः । आ मध्याह्नान्निर्वृत्तसमस्तकल्याणा पौर्णमासी । युष्माकमुत्तरस्या दिशो दक्षिणां दिशं प्रस्थितानां च दक्षिणं नक्षत्रम् ।

---

१ ज्ञायतां added after this M. H. २ जं अमच्चो आणवेदि । निष्क्रम्य पुनः प्रविश्य । अमच्च एसो खु संवच्छरिओ added before this M. H. ३ क्षपणकदर्शनम् M. ४ णिवुत्तसत्तसकला M, णिवुत्तशअल-दोशा H. णिवुत्तसअलकल्लाणा T. ५ तिही (भोदि) शंपुण्णचन्दा added before this M. T. H. ६ दक्खिणदुवालिए in all but H. (L). ७ गहवदिबुधश्श M.

(19) Mss. add प्रथममेव here. (20) Mss. insert कृत्वा (*V. L.* कारयित्वा) here.

अपि च

अस्ताभिमुखे शूर उदिते संपूर्णमण्डले चन्द्रे ।
गमने बुधस्य लग्नमुदितास्तमिते च केतौ ॥

राक्षसः । भदन्त तिथिरेव तावन्न शुध्यति ।

क्षपणकः । शावगा

एक्कगुणा [1]ग्येव तिधी चउग्गुणे (21) ग्येव भोदि णक्कत्ते ।
(22) चन्दे उणो शदगुणे एशे योइशिअशिद्धन्ते ॥ १९ ॥

ता

लग्गे होदि शुलग्गे शोम्मम्मि गहे यहाहि दुल्लग्गं ।
पाविहि दीहं लाहं चन्दश्श बलेण गश्चन्ते ॥ २० ॥

॥ श्रावक

एकगुणैव भवति तिथिश्चतुर्गुणमेव भवति नक्षत्रम् ।
चन्द्रः पुनः शतगुण एष ज्यौतिषिकसिद्धान्तः ॥
लग्नं भवति सुलग्नं सौम्ये ग्रहे जहाहि दुर्लग्नम् ।
प्राप्नुहि दीर्घं लाभं चन्द्रस्य बलेन गच्छन् ॥

राक्षसः । भदन्त अपरैः सांवत्सरिकैः सह संवाद्यताम् ।

क्षपणकः । शंवादेदु शावगे । हगे उण गमिश्शं ॥ संवादयतु श्रावकः ॥ अहं पुनर्गमिष्यामि ॥

राक्षसः । कथम् । कुपितो भदन्तः ।

क्षपणकः । कुविदे ण तुम्हाणं भदन्ते ॥ कुपितो न युष्माकं भदन्तः ॥

राक्षसः । कस्तर्हि ।

क्षपणकः । भअवं कदन्ते । येण अत्तणो पक्कं उज्झिअ पलश्श पक्कं पमाणीकलेशि । निष्क्रान्तः ॥ भगवान् कृतान्तः । येनात्मनः पक्षमुज्झित्वा परस्य पक्षं प्रमाणीकरोषि ।...॥

---

१ मोदि M T H. २ होहि H. ३ कूलग्गहं पलिहलिज्जासु M, सोमम्मि गहम्मि जइवि दुल्लग्गे, T, शोमं पि गहं यहाहि दुल्लग्गं H. ४ वहेहि...सिद्धिं T, पाविहिशि दिग्घमाउं M. ५ न खलु कुपितो भदन्तः । in all but H. (M)
(21) M. T. H. omit ग्येव. (22) M. T. H. have चउशट्ठिगुणे लग्गे instead of चन्दे उणो शदगुणे.

राक्षसः । प्रियंवदक का वेला वर्तते ।

॥ प्रविश्य पुरुषः ॥ अमच्च अत्थाहिलासी सूरो ॥ अमात्य अस्ताभिलाषी सूरः ॥

राक्षसः । ॥ आसनादुत्थाय विलोक्य ॥ अये अस्ताभिलाषी भगवान् भास्करः । संप्रति हि

आविर्भूतानुरागाः क्षणमुदयगिरेरुज्जिहानस्य भानोः
पर्णच्छायैः पुरस्तादुपवनतरवोऽदूरमाश्वेव गत्वा ।
एते तस्मिन् निवृत्ताः पुनरपरगिरिप्रान्तपर्यस्तबिम्बे
प्रायो भृत्यास्त्यजन्ति प्रचलितविभवं स्वामिनं सेवमानाः ॥ २१ ॥

॥ निष्क्रान्तौ ॥

॥ इति प्रलोभनं नाम चतुर्थोऽङ्कः ॥

॥ ततः प्रविशति समुद्रं लेखमलंकारगोटिकां चादाय सिद्धार्थकः ॥

सिद्धार्थकः । हीमाणहे ।

बुद्धिजलणिज्झरेहिं सिचन्ती देसकालकलसेहिं ।
दंसिस्सदि कज्जफलं गरुअं चाणक्कणीदिलदा ॥ १ ॥

ता गहीदो मए अज्जचाणक्केण पढमलेहिदो अमच्चरक्खसस्स मुद्दालञ्छिदो अअं लेहो तस्स य्येव मुद्दालञ्छिदा इअं अ आहरणपेडिओ ।
३ चलिदो ह्मि किल पाडलिउत्तं । जाव गच्छामि । परिक्रम्यावलोक्य च ।
कहं खवणओ आअच्छदि । जाव से आअमणं पडिवालेमि ॥
आश्चर्यम् ।

बुद्धिनिर्झरजलैः सिच्यमाना देशकालकलशैः ।
दर्शयिष्यति कार्यफलं गुरुकं चाणक्यनीतिलता ॥

तद् गृहीतो मयार्यचाणक्येन प्रथमलेखितोऽमात्यराक्षसस्य मुद्रालाञ्छितोऽयं
९ लेखस्तस्यैव मुद्रालाञ्छितेयं चाभरणपेटिका । चलितोऽस्मि किल पाटलिपुत्रम् ।
यावद् गच्छामि ।..... । कथं क्षपणक आगच्छति । यावदस्यागमनं प्रतिपालयामि ।

॥ प्रविश्य क्षपणकः ।

अलिहन्ताणं पणमामो ये गम्भीलदाइ बुद्धीए ।
लोउत्तलेहि लोए शिद्धिं मग्गेहि गश्चन्ति ॥ २ ॥
॥ अर्हतः प्रणमामो ये गम्भीरतया बुध्देः ।
लोकोत्तरैर्लोके सिद्धिं मार्गैर्गच्छन्ति ॥

३ सिद्धार्थकः । भदन्त वन्दामि ॥ भदन्त वन्दे ॥

क्षपणकः । शावगा धम्मशिद्धि होदु ॥ निर्वर्ण्य ॥ शावगा (1)अस्ताणगमणे किदव्ववशाअं तुमं पेस्कामि ॥ श्रावक धर्मसिद्धिर्भवतु ।...। श्रावक
६ अस्थानगमने कृतव्यवसायं त्वां प्रेक्षे ।

सिद्धार्थकः । कहं भहन्तो जाणादि ॥ कथं भदन्तो जानाति ॥

१ स्थगिकां M T H. २ पसेविआ H (N. K, ch) ३ जाव मे (vl से) असउणभूदं दंसणं (ता) आदित्त(vl सुद्ध)दंसणेण पडिहणामि (vl पडिहरामि) H M, जाव...दंसणं मह संमदं एव्व ता ण पडिह-रामि T.

(1) M समुद्दसंतलण-, T पत्थाणसमुव्वहणे, H अस्ताणशंतलण-

क्षपणकः । शावगा किं एत्थ याणिदव्वं । एशे दे कण्णदेशनिवेशिदे लेहे अ शूएदि ॥ श्रावक किमत्र ज्ञातव्यम् । एष ते कर्णदेशनिवेशितो लेखश्च सूचयति ॥

सिद्धार्थकः । आम जाणिदं भदन्तेन । देसन्तरं पत्थिदो ह्मि । ता कहेदु भदन्तो कीदिसो अज्ज दिवसो त्ति ॥ आम् ज्ञातं भदन्तेन । देशान्तरं प्रस्थितोऽस्मि । तस्मात् कथयतु भदन्तः कीदृशोऽद्य दिवस इति ॥

क्षपणकः । ॥ विहस्य ॥ शावगा मुण्डं मुण्डाविअ णक्खत्ताणि पुश्चाशि ॥ श्रावक मुण्डं मुण्डयित्वा नक्षत्राणि पृच्छसि ॥

सिद्धार्थकः । भदन्त संपदं वि किं जादं । कहेहि । जदि अणुऊलं भविस्सदि तदो गमिस्सं । अण्णधा णिवत्तिस्सं ॥ भदन्त सांप्रतमपि किं जातम् । कथय । यद्यनुकूलं भविष्यति ततो गमिष्यामि । अन्यथा निवर्तिष्ये ॥

क्षपणकः । शावगा ण शंपदं एदस्सिं मलयकेदुकडए अणुऊलेण गश्चीअदि ॥ श्रावक न सांप्रतमेतस्मिन्मलयकेतुकटकेऽनुकूलेन गम्यते ॥

सिद्धार्थकः । भदन्त तदो कधं क्खु दाणिं ॥ भदन्त ततः कथं खल्विदानीम् ॥

क्षपणकः । शावगा णिशामेहि । पढमं दाव एत्थ (2) लोअश्श अणिवालिदा णिग्गमप्पवेशा आशि । दाणिं इदो पच्चाशण्णे कुशुमपुले ण केवि अमुद्दालञ्छिदे णिग्गमिदुं पवेस्दुं वा अणुमोदीअदि । ता यदि भाउलायणश्श मुद्दाए लञ्छिदे शि तदो गश्च वीशद्धे । अण्णधा चिष्ठ णिहुदे । मा गुम्माहिआलिएहिं शंयमिदकलचलणे लाअउलं पवेशीअशि ॥ श्रावक निशामय । प्रथमं तावदत्र कटके लोकस्यानिवारिता निर्गमप्रवेशा आसन् । इदानीमितः प्रत्यासन्ने कुसुमपुरे न कोऽप्यमुद्रालाञ्छितो निर्गन्तुं प्रवेष्टुं वानुमोद्यते । तस्माद्यदि भागुरायणस्य मुद्रया लाञ्छितोऽसि ततो गच्छ विश्रब्धः । अन्यथा तिष्ठ निभृतः । मा गुल्माधिकारिभिः संयमितकरचरणो राजकुलं प्रवेश्यसे ॥

सिद्धार्थकः । किं न जाणादि भदन्तो जह अहं अमच्चरक्खसस्स [4]सेवओ सिद्धत्थओ । ता अमुद्दालञ्छिदं वि मं णिक्कमन्तं कस्स सत्ती

१ मग्गणाओकण्णधारे M, मग्गादेशकुशले शउणे कलगदे T. H. २ अणुऊलेण अणणुऊलेण वा (अगहिदमुद्देण) गश्चीअदि । M H, अणुउलं भविस्सदि । T. ३ कहेहि कुदो खु अअं M, कहेहि कुदो एदं T. ४ केलिअरो अन्तिओ (संणिहिदो) M, संणिहिदो T, केरको H.

(2) Mss. add कडए here.

णिवारेदुं ॥ किं न जानाति भदन्तो यथाहममात्यराक्षसस्य सेवकः सिद्धार्थकः । तस्मादमुद्रालाञ्छितमपि मां निष्क्रामन्तं कस्य शक्तिर्निवारयितुम् ॥

क्षपणकः । शावगा लक्कशश्श पिशाचश्श वा शेवगे होहि । ण उण दे अमुद्दालञ्छिदस्स इदो णिक्कमणोवाए ॥ श्रावक राक्षसस्य पिशाचस्य वा सेवको भव । न पुनस्तेऽमुद्रालाञ्छितस्येतो निष्क्रमणोपायः ॥

सिद्धार्थकः । भदन्त मा कुप्प । भण मे कज्जसिध्धी होदु त्ति ॥ भदन्त मा कुप्य । भण मे कार्यसिद्धिर्भवत्विति ॥

क्षपणकः । शावगा गश्च । होदु दे कय्यशिद्धी । हगे वि भाउलायणादो[1] मुद्दं याचेमि । निष्क्रान्तौ ॥ श्रावक गच्छ । भवतु ते कार्यसिद्धिः । अहमपि भागुरायणान्मुद्रां याचे ॥

॥ इति प्रवेशकः ॥

॥ ततः प्रविशति पुरुषेणानुगम्यमानो भागुरायणः ॥

भागुरायणः । ॥ स्वगतम् ॥ अहो वैचित्र्यमार्यचाणक्यनीतेः ।

मुहुर्लक्ष्योद्भेदा मुहुरधिगमाभावगहना
मुहुः संपूर्णाङ्गी मुहुरतिकृशा कार्यवशतः ।
मुहुर्नश्यद्बीजा मुहुरपि बहुप्रापितफले-
त्यहो चित्राकारा नियतिरिव नीतिर्नयविदः ॥ ३ ॥

॥ प्रकाशम् ॥ भासुरक न मां दूरीभवन्तमिच्छति कुमारः । अतोऽस्मिन्नेवास्थानमण्डपे न्यस्यतामासनम् ।

पुरुषः । एदं आसणं । उवविसदु अज्जो ॥ एतदासनम् । उपविशत्वार्यः ॥

भागुरायणः । ॥ उपविश्य ॥ यः कश्चिन्मुद्रार्थी मां द्रष्टुमिच्छेत् स त्वया प्रवेशयितव्यः ।

पुरुषः । जं अज्जो आणवेदि ॥ निष्क्रान्तः ॥ यदार्य आज्ञापयति ॥

भागुरायणः । ॥ स्वगतम् ॥ कष्टम् । एवमस्मासु स्नेहवान् कुमारो मलयकेतुरतिसंधातव्य इत्यहो दुष्करम् । अथ वा

कुले लज्जायां च स्वयशसि च माने च विमुखः
शरीरं विक्रीय क्षणिकधनलोभाद् धनवति ।

1 पाडलिउत्तं गन्तुं added after this M.

तदाज्ञां कुर्वाणो हितमहितमित्येतदधुना
विचारातिक्रान्तः किमिति परतन्त्रो विमृशति ॥ ४ ॥

॥ ततः प्रविशति प्रतीहार्यानुगम्यमानो मलयकेतुः ॥

मलयकेतुः । ॥ स्वगतम् ॥ अहो राक्षसं प्रति विकल्पबाहुल्यादाकुला मे बुद्धिर्न निश्चयमधिगच्छति । कुतः ।

भक्त्या नन्दकुलानुरागदृढया नन्दान्वयालम्बिना
किं चाणक्यनिराकृतेन कृतिना मौर्येण संधास्यते ।
स्थैर्यं भक्तिगुणस्य [1]वा विगणयन् किं सत्यसंधो भवे-
दित्यारूढकुलालचक्रमिव मे चेतश्चिरं भ्राम्यति ॥ ५ ॥

॥ प्रकाशम् ॥ विजये क भागुरायणः ।

प्रतीहारी । कुमार एसो खु कडआदो णिक्कमिदुकामाणं मुद्दासंप[2]दाणं अणुचिट्ठदि ॥ कुमार एष खलु कटकान्निष्क्रमितुकामानां मुद्रासंप्रदानमनुतिष्ठति ॥

मलयकेतुः । विजये मुहूर्तमसंचारा भव । यावदस्य पराङ्मुखस्य पाणिभ्यां नयने पिदधामि ।

प्रतीहारी । जं कुमारो आणवेदि ॥ यत्कुमार आज्ञापयति ॥

प्रविश्य पुरुषः । अज्ज एसो खु खवणओ मुद्दाणिमित्तं अज्जं पेक्खिदुं इच्छदि ॥ आर्य एष खलु क्षपणको मुद्रानिमित्तमार्यं प्रेक्षितुमिच्छति ॥

भागुरायणः । प्रवेशय ।

पुरुषः । जं अज्जो आणवेदि ॥ निष्क्रान्तः ॥ यदार्य आज्ञापयति ।...॥

प्रविश्य क्षपणकः । शावगा धम्मशिद्धी होदु ॥ श्रावक धर्मसिद्धिर्भवतु ॥

भागुरायणः । ॥ स्वगतम् ॥ अये राक्षसस्य मित्रं जीवसिद्धिः ॥ प्रकाशम् ॥ भदन्त न खलु राक्षसस्य प्रयोजनं किंचिदुद्दिश्य गम्यते ।

क्षपणकः । ॥ कर्णौ पिधाय ॥ शन्तं पावं । शावगा तहिं गमिश्शं यहिं लक्कशश्श[3] णामं वि ण शुणीअदि ॥ शान्तं पापम् । श्रावक तत्र गमिष्यामि यत्र राक्षसस्य नामापि न श्रूयते ॥

भागुरायणः । बलीयान् सुहृदि प्रणयकोपः । तत् किमपराद्धं राक्षसेन भदन्तस्य ।

---

1 वाधिगणयत् T. २ संपादणं T. ३ पिशाचस्स वा added after this MT.

क्षपणकः । शावगा ण मम किंवि लक्कशेण अवलद्धं । शयं य्येव मन्दभग्गो अत्तणो अवलज्झामि ॥ श्रावक न मम किमपि राक्षसेनापराद्धम् । स्वयमेव मन्दभाग्य आत्मनोऽपराध्यामि ॥

भागुरायणः । भदन्त वर्धयासि मे कुतूहलम् ।

मलयकेतुः । ॥ स्वगतम् ॥ मम च ।

भागुरायणः ।–श्रोतुमिच्छामि ।

मलयकेतुः । ॥ स्वगतम् ॥ अहमपि ।

क्षपणकः । शावगा किं एदिणा शुदेण ॥ श्रावक किमेतेन श्रुतेन ॥

भागुरायणः । यदि रहस्यं तत् तिष्ठतु ।

क्षपणकः । णहि लहश्शं ॥ नहि रहस्यम् ॥

भागुरायणः । यदि न रहस्यं तत् कथ्यताम् ।

क्षपणकः । शावगा ण लहश्शं एदं । तहवि ण कहिश्शं ॥ श्रावक न रहस्यमेतत् । तथापि न कथयिष्यामि ।

भागुरायणः । अहमपि मुद्रां न दास्यामि ।

क्षपणकः । ॥ स्वगतम् ॥ युक्तमिदानीमर्थिने कथयितुम् ॥ प्रकाशम् ॥ का गदी। एशे णिवेदेमि । शुणादु शावगे । अस्ति दाव हगे मन्दभग्गे पढमं पाडलिउत्ते णिवशमाणे लक्कशस्स मित्तत्तणं उवगदे । तहिं अन्तले लक्कशेण गूढं विशकञ्ञआपयोअं उप्पादिअ घादिदे देवे पव्वदीशले ॥ का गतिः । एष निवेदयामि । शृणोतु श्रावकः । अस्ति तावदहं मदन्भाग्यः प्रथमं पाटलिपुत्रे निवसन् राक्षसस्य मित्रत्वमुपगतः । तत्रान्तरे राक्षसेन गूढं विषकन्यकाप्रयोगमुत्पाद्य घातितो देवः पर्वतेश्वरः ॥

मलयकेतुः । ॥ सबाष्पमात्मगतम् ॥ कथं राक्षसेन घातितस्तातो न चाणक्येन । (3)

क्षपणकः । तदो हगे लक्कशस्स मित्तं (4) घादगे त्ति कदुअ चाणक्कहदएण शणिआलं णअलादो णिव्वाशिदे । दाणिं वि लक्कशेण लायकय्यकुशलेण किंवि तालिशं आलहीअदि येण हगे यीअलोआदो णिव्वाशिय्यामि ॥ ततोऽहं राक्षसस्य मित्रमिति कृत्वा चाणक्यहतकेन सनिकारं

(3) Mss. add भागुरायणः । ततस्ततः । after this. (4) Mss. omit घादगे

नगरान्निर्वासितः । इदानीमपि राक्षसेन राजकार्यकुशलेन किमपि तादृशमारभ्यते येनाहं जीवलोकान्निर्वासयिष्ये ॥

भागुरायणः । भदन्त प्रतिश्रुतराज्यार्धसंप्रदानमनिच्छता चाणक्यहतकेनेदम-कार्यमनुष्ठितमिति श्रुतमस्माभिः ।

क्षपणकः । ॥ कर्णौ पिधाय ॥ शन्तं पावं । चाणक्केण विशकञ्ञाए णामं वि ण शुदम् ॥ शान्तं पापम् । चाणक्येन विषकन्याया नामापि न श्रुतम् ॥

भागुरायणः । भदन्त इयं मुद्रा दीयते । एहि कुमारं श्रावय ।

मलयकेतुः । ॥ सास्रमुपसृत्य ॥

श्रुतं सखे श्रवणविदारणं वचः
सुहृन्मुखाद्रिपुमधिकृत्य भाषितम् ।
पितुर्वधव्यसनमिदं हि येन मे
चिरादपि द्विगुणमिहाद्य वर्धते ॥ ६ ॥

क्षपणकः । ॥ स्वगतम् ॥ अये श्रुतं मलयकेतुहतकेन । हन्त [1]कृतार्थोऽस्मि ॥ निष्क्रान्तः ॥

मलयकेतुः । ॥ प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा । राक्षस युक्तमिदम् ।

मित्रं ममायमिति निर्वृतचित्तवृत्ति
विश्रम्भतस्त्वयि निवेशितसर्वकार्यम् ।
तातं निपात्य सह बन्धुजनाश्रुतोयै-
[2]रन्वर्थतोऽपि ननु राक्षस राक्षसोऽसि ॥ ७ ॥

भागुरायणः । ॥ स्वगतम् ॥ रक्षणीया राक्षसस्य प्राणा इत्यार्यादेशः । भवतु । एवं तावत् ॥ प्रकाशम् ॥ कुमार अलमावेगेन । आसनस्थं कुमारं किंचिद्विज्ञापयितुमिच्छामि ।

मलयकेतुः । ॥ उपविश्य ॥ सखे किमसि वक्तुकामः ।

भागुरायणः । कुमार इह खल्वर्थशास्त्रव्यवहारिणामर्थवशादरिमित्रो-दासीनव्यवस्था न लौकिकानामिव स्वेच्छावशात् । अतस्तस्मिन् काले सर्वार्थसिद्धिं राजानमिच्छतो राक्षसस्य चन्द्रगुप्तादपि बलीयस्तया सुगृ-हीतनामा देवः पर्वतेश्वर एवार्थपरिपन्थी महानरातिरासीत् । तस्मिंश्च राक्षसेनेदमनुष्ठितमिति [3]नातिदोषमिवात्र पश्यामि । पश्यतु कुमारः ।

---

१ कृतार्थः कौटिल्यः । H. २ अन्वर्थसंज्ञ H. ३ नास्ति दोष एवात्रेति T, न दोषमिवात्र H.

मित्राणि शत्रुत्वमिवानयन्ती मित्रत्वमप्यर्थवशाच्च शत्रून् ।
नीतिर्नयत्यस्मृतपूर्ववृत्तं जन्मान्तरं जीवित एव पुंसः ॥ ८ ॥

तदत्र वस्तुनि नोपालम्भनीयो राक्षसः । आ नन्दराज्यलाभादुपग्राह्यश्च । परतस्तस्य परिग्रहे वा परित्यागे वा कुमारः प्रमाणम् ।

मलयकेतुः । एवम् । सखे सम्यग् दृष्टवानसि । यतोऽमात्यवधे प्रकृतिक्षोभः स्यात् । एवं च संदिग्धो विजयः स्यात् ।

प्रविश्य पुरुषः । जेदु कुमारो । अज्ज गुम्माहिकिदो [1]दीहचक्खू विण्णवेदि । एसो खु अह्मेहिं कडआदो णिक्कमन्तो अगहीदमुद्दो सलेहो पुरिसो गहिदो । ता पच्चक्खीकरेदु णं अज्जो त्ति ॥ जयतु कुमारः । आर्य गुल्माधिकृतो दीर्घचक्षुर्विज्ञापयति । एष खल्वस्माभिः कटकान्निष्क्रामन्नगृहीतमुद्रः सलेखः पुरुषो गृहीतः । तत् प्रत्यक्षीकरोत्वेनमार्य इति ॥

भागुरायणः । भद्र प्रवेशय ।

पुरुषः । जं अज्जो आणवेदि । निष्क्रान्तः ॥ यदार्य आज्ञापयति ।...।

॥ ततः प्रविशति पुरुषेणानुगम्यमानः संयतः सिद्धार्थकः ।

सिद्धार्थकः ॥ स्वगतम् ।

(5) आणत्तीअ गुणेसुं दोसेसु परंमुहं कुणन्तीए ।
अह्मारिसजणणीए णमो णमो सामिभत्तीए ॥ ९ ॥
आज्ञप्त्या गुणेषु दोषेषु पराङ्मुखं कुर्वत्यै ।
अस्मादृशजनन्यै नमो नमः स्वामिभक्त्यै ॥

उपसृत्य पुरुषः । अज्ज अअं सो पुरिसो ॥ आर्य अयं स पुरुषः ॥

भागुरायणः । ॥ विलोक्य ॥ भद्र किमयमागन्तुक आहोस्विदिहैव कस्यचित् परिग्रहः ।

सिद्धार्थकः । अज्ज अहं खु अमच्चरक्खसस्स सेवओ ॥ आर्य अहं खल्वमात्यराक्षसस्य सेवकः ॥

भागुरायणः । तत् किमगृहीतमुद्रः कटकान्निष्क्रामसि ।

सिद्धार्थकः । अज्ज कज्जगोरवेण तुवराविदो ह्मि ॥ आर्य कार्यगौरवेण त्वरायितोऽस्मि ॥

भागुरायणः । कीदृशं तत् कार्यगौरवं यद्राजशासनमुल्लङ्घयति ।

---

1 दीहरक्खो T.

(5) M तिप्पन्तीए, T H. आणन्तीए.

मलयकेतुः । सखे भागुरायण लेखमुपनय[1] ।

भागुरायणः । ॥ सिद्धार्थकहस्ताल्लेखं गृहीत्वा ॥ कुमार अयं लेखः ॥ मुद्रां दृष्ट्वा ॥ राक्षसनामाङ्कितेयं मुद्रा ।

मलयकेतुः । मुद्रां परिपालयन्नुद्घाट्य[2] दर्शय ।

॥ भागुरायणस्तथा कृत्वा दर्शयति ॥

मलयकेतुः । ॥ वाचयति ॥ स्वस्ति । यथास्थानं कुतोऽपि कोऽपि कमपि पुरुषविशेषमवगमयति । अस्मत्प्रतिपक्षं निराकृत्य दर्शिता सत्यवादिता सत्यवता । सांप्रतमेतेषामपि प्रथममुपन्यस्तसंधानामस्मत्सुहृदां प्रतिज्ञातसंधिपरिपणप्रतिपादनेन[3] सत्यसंधः प्रीतिमुत्पादयितुमर्हति । एते ह्येवमुपगृहीताः सन्तः स्वाश्रयविनाशेनोपहारिण (6) माराधयिष्यन्ति । अविस्मृतमेतत् सत्यवतः स्मारयामः । एतेषां मध्ये केचिदरेः (7) कोशहास्तिकाभ्यामर्थिनः केचिद्विषयेणेति । अलंकरणत्रयं श्रीमता यत् प्रेषितं तदुपगतम् । अस्माभिर्लेखस्याशून्यार्थं किंचिदनुप्रेषितं तदुपगमनीयम् । वाचिकं चाप्तमातदस्मात् (8) सिद्धार्थकाच्छ्रोतव्यमिति । सखे भागुरायण कीदृशो लेखः ।

भागुरायणः । भद्र सिद्धार्थक कस्यायं लेखः ।

सिद्धार्थकः । अज्ज ण जाणामि ॥ आर्य न जानामि ॥

भागुरायणः । धूर्त लेखो नीयते न च ज्ञायते कस्येति । सर्वं तावत् तिष्ठतु । वाचिकं त्वत्तः केन श्रोतव्यम् ।

सिद्धार्थकः । ॥ भयं नाटयन् ॥ तुह्मेहिं—॥ युष्माभिः—

भागुरायणः । किमस्माभिः ।

सिद्धार्थकः । तुम्हेहिं गिहीदो—ण जाणामि—किं भणामि त्ति ॥ युष्माभिर्गृहीतो—न जानामि—किं भणामीति ॥

भागुरायणः । ॥ सक्रोधम् ॥ एष ज्ञास्यसि । भासुरक बहिर्नीत्वा तावत् ताड्यतां यावत् कथयति ।

---

१ उपानय M. अपनय T B. २ उद्घाट्य T. ३ परिपणनप्रोत्साहनेन M. T

(6) Mss. have उपकारिणम्. (7) M. has कोशदन्तिभ्याम्, T कोशदण्डाभ्याम्, H कोशदण्डेन, and H (B, K) कोशहस्तिभ्याम्. (8) M H omit अस्मात्, and T सिद्धार्थकात्.

पुरुषः । जं अज्जो आणवेदि ॥ तेन सह निष्क्रम्य पुनः प्रविश्य ॥ अज्ज इअं मुद्दालञ्छिदा पेडिआ तस्स ताडीअमाणस्स कक्खादो णिवडिदा ॥ यदार्य आज्ञापयति ।......। आर्य इयं मुद्रालाञ्छिता पेटिका तस्य ताड्यमानस्य कक्षाया निपातिता ।

भागुरायणः । विलोक्य । इयमपि राक्षसमुद्राङ्कितैव ।

मलयकेतुः । अयं लेखस्याशून्यार्थो भविष्यति । इमामपि मुद्रां परिपाऽयोद्घाटय[1] दर्शय ।

॥ भागुरायणस्तथा कृत्वा दर्शयति ॥

मलयकेतुः । विलोक्य । अये तदिदमाभरणं यन्मया स्वशरीरादवतार्य राक्षसाय प्रेषितम् । व्यक्तम् । चन्द्रगुप्तस्यायं लेखः ।

भागुरायणः । एष निर्णीयते संशयः । भद्र पुनरपि ताड्यताम् ।

पुरुषः । जं अज्जो आणवेदि ॥ निष्क्रम्य सिद्धार्थकेन सह पुनः प्रविश्य ॥ एसो खु ताडीअमाणो कुमारस्स य्येव णिवेदेमि त्ति भणादि ॥ यदार्य आज्ञापयति ।......। एष खलु ताड्यमानः कुमारायैव निवेदयामीति भणति ।

मलयकेतुः । तथा भवतु ।

सिद्धार्थकः ॥ पादयोर्निपत्य ॥ अभएण मे कुमारो पसादं करेदु ॥ अभयेन मे कुमारः प्रसादं करोतु ॥

मलयकेतुः । भद्र अभयमेव परवतो जनस्य । निवेद्यताम् ।

सिद्धार्थकः । णिसामेदु कुमारो । अहं खु अमच्चरक्खसेण इमं लेहं देइअ चन्दउत्तसआसं पेसिदो ह्मि ॥ निशामयतु कुमारः । अहं खल्वमात्यराक्षसेनेमं लेखं दत्वा चन्द्रगुप्तसकाशं प्रेषितोऽस्मि ॥

मलयकेतुः । वाचिकमिदानीं श्रोतुमिच्छामि ।

सिद्धार्थकः । कुमार आदिट्ठो ह्मि अमच्चेण जहा एदे मह पिअवअस्सा पञ्च राआणो तुए सह पढमसमुप्पण्णसंधाणा जहा कुलूदाहिवो चित्तवम्मा मलअणराहिवो सीहणादो कह्मीरदेसणाहो पुक्खरक्खो सिन्धुराओ (9) सुसेणो पारसीआहिवदी मेहक्खो । एदेसु पढमभणिदा तिण्णि राआणो मलअकेदुणो विसअं इच्छन्ति अवरे

---

१ उद्देश्य H. २ संदिट्ठो M H.

(9) Mss. have सिन्धुसैणो.

हत्थिबलं कोसं अ । ता जहा चाणक्कं णिराकरिअ [1]महाराएण महपीदी समुप्पादिदा तहा एदाणं वि [2]पढमपणिदो अत्थो पडिवादइदव्वो त्ति एत्तिओ वाआसंदेसो ॥ कुमार आदिष्टोऽस्म्यमात्येन यथैते मम प्रियवयस्याः पञ्च राजानस्त्वया सह प्रथमसमुत्पन्नसंधाना यथा कुलूताधिपश्चित्रवर्मा मलयनराधिपः सिंहनादः काश्मीरदेशनाथः पुष्कराक्षः सिन्धुराजः सिन्धुषेणः पारसीकाधिपतिर्मेघाक्षः । एतेषु प्रथमभाणितास्त्रयो राजानो मलयकेतोर्विषयमिच्छन्त्यपरे हस्तिबलं कोशं च । तद्यथा चाणक्यं निराकृत्य महाराजेन मम प्रीतिः समुत्पादिता तथैतेषामपि प्रथमपणितोऽर्थः प्रतिपादयितव्य इत्येतावान् वाक्संदेशः ॥

मलयकेतुः । ॥ स्वगतम् ॥ कथं चित्रवर्मादयोऽपि मामभिद्रुह्यन्ति । सत्यम् अत एव तेषां राक्षसे निरतिशया प्रीतिः ॥ प्रकाशम् ॥ विजये । अमात्यं द्रष्टुमिच्छामि ।

प्रतीहारी । जं कुमारो आणवेदि ॥ निष्क्रान्ता ॥ यत् कुमार आज्ञापयति...। ॥ ततः प्रविशत्यासनस्थः स्वभवनगतः पुरुषेण सह सचिन्तो राक्षसः ॥

राक्षसः । ॥ स्वगतम् । आपूर्णमस्मद्बलं चन्द्रगुप्तबलैरिति यत्सत्यं न मे मनसः परिशुद्धिरस्ति । कुतः

साध्ये निश्चितमन्वयेन घटितं बिभ्रत् [4]स्वपक्षे स्थितिं
व्यावृत्तं च विपक्षतो भवति यत् तत् साधनं सिद्धये ।
यत् साध्यं स्वयमेव तुल्यमुभयोः पक्षे विरुद्धं च यत्
तस्याङ्गीकरणेन वादिन इव स्यात् स्वामिनो निग्रहः ॥ १० ॥

[3]अथ वा तैस्तैरपरागहेतुभिः प्राक्परिगृहीतोपजापैरापूर्णमिति न विकल्पयितुमर्हामि ॥ प्रकाशम् ॥ प्रियंवदक उच्यतामस्मद्वचनात् कुमारानुयायिनो राजानः । संप्रति दिने दिने प्रत्यासीदति कुसुमपुरम् । तत् परिकल्पितविभागैर्भवद्भिः प्रयाणे प्रयातव्यम् । कथमिति ।

प्रस्थातव्यं पुरस्तात् [5]खसशबरनृपैर्मामनु व्यूढसैन्यै-
र्गान्धारैर्मध्ययाने [6]यवननृपतिभिः संविधेयः प्रयत्नः ।
पश्चात् तिष्ठन्तु वीराः शकनरपतयः संभृताश्चैव (10) हूणैः
कौलूताद्यश्च शिष्टः पथि परिवृणुयाद्राजलोकः कुमारम् ॥ ११ ॥

---

१ महाभाएण in all but H (M P.) २ पढमभाणिदो in all but H (PB).
३ अथ वा M T H. ४ सपक्षे T H. ५ मगधगणैः M T H. ६ सयवनपातिभिः in all but H (K ch.)
(10) M H चेदि–, T चीन–, H (N) चैद in place चैव.

पुरुषः । जं अमच्चो आणवेदि ॥ निष्कान्तः ॥ यदमात्य आज्ञापयति ॥... ॥

प्रविश्य प्रतीहारी । जेदु अमच्चो । इच्छदि अमच्चं कुमारो पेक्खिदुं ॥
३ ॥ जयत्वमात्यः । इच्छत्यमात्यं कुमारः प्रेक्षितुम् ॥

राक्षसः । भद्रे मुहूर्तं तिष्ठ । कः कोऽत्र भोः ।

प्रविश्य पुरुषः । आणवेदु अमच्चो ॥ आज्ञापयत्वमात्यः ॥

६ राक्षसः । भद्र उच्यतां शकटदासः ॥ परिधापिता वयमाभरणं कुमारेण । तन्न युक्तमस्माभिरनलंकृतैः कुमारदर्शनमनुभवितुम् । अतो यत् तदलंकरणत्रयं क्रीतं तन्मध्यादेकं दीयतामिति ।

९ पुरुषः । जं अमच्चो आणवेदि ॥ निष्क्रम्य पुनः प्रविश्य ॥ अमच्च इदं अलंकरणं ॥ यदामत्य आज्ञापयति ।...। अमात्य इदमलंकरणम् ॥

राक्षसः । ॥ आत्मानमलंकृत्योत्थाय च ॥ भद्रे राजकुलगामिनं मार्गमादेशय ।

१२ प्रतीहारी । एदु अमच्चो ॥ एत्वमात्यः ॥

राक्षसः । ॥ स्वगतम् ॥ अधिकारपदं नाम निर्दोषस्यापि पुरुषस्य महदाशङ्कास्थानम् ।

भयं तावत् सेव्यादभिनिविशते सेवकजनं
ततः प्रत्यासन्नाद् भवति हृदये चैव निहितम् ।
ततोऽध्यारूढानां पदमसुजनद्वेषजननं
मतिः सोच्छ्रायाणां पतनमनुवेलं (11) कलयति ॥ १२ ॥

परिक्रम्य प्रतीहारी । अमच्च अअं कुमारो चिट्ठदि । उवसप्पदु णं अमच्चो ॥ अमात्य अयं कुमारस्तिष्ठति । उपसर्पत्वेनममात्यः ॥

३ राक्षसः । ॥ विलोक्य ॥ अयं कुमारो य एष

पादाग्रे दृशमवधाय [1]निश्चलाङ्गीं
शून्यत्वादपरिगृहीततद्विशेषाम् ।
वक्त्रेन्दुं वहति करेण दुर्वहाणां
कार्याणां कृतमिव गौरवेण नम्रम् ॥ १३ ॥

॥ उपसृत्य ॥ विजयतां कुमारः ।

मलयकेतुः । आर्य अभिवादये । इदमासनमास्यताम् ।

---

1 निश्चलन्ती M H.

(11) MT. अनुकूलम्, H अनुरूपम्.

॥ राक्षसस्तथा करोति[1] ॥

मलयकेतुः । आर्य चिर[2]दर्शनेनार्यस्य वयमुद्विग्नाः ।

राक्षसः । कुमार प्रयाणे प्रतिविधानमनुतिष्ठता मयोपालम्भोऽधिगतः ।

मलयकेतुः । आर्य प्रयाणे कथं प्रतिविहितमिति श्रोतुमिच्छामि ।

राक्षसः । कुमार एवमादिष्टाः कुमारानुयायिनो राजानः ॥ प्रस्थातव्यमिति पूर्वोक्तं पठति ॥

मलयकेतुः । ॥ स्वगतम् ॥ य एव मद्विनाशेन चन्द्रगुप्तमाराधयितुमुद्यतास्त एव मां परिवृण्वन्ति ॥ प्रकाशम् ॥ आर्य अस्ति कश्चिद्यः कुसुमपुरं गच्छति तत आगच्छति वा ।

राक्षसः । कुमार अवसितमिदानीं गतागतप्रयोजनम् । अ[3]ल्पै[4]रहोभिर्वयमेव यास्यामः ।

मलयकेतुः । ॥ स्वगतम् ॥ विज्ञायते ॥ प्रकाशम् ॥ यद्येवं ततः किमार्येणायं सलेखः पुरुषः प्रेषितः ।

राक्षसः । ॥ विलोक्य ॥ अये सिद्धार्थक[5]ः । भद्र किमिदम् ।

सिद्धार्थक[6]ः । णं विण्णवेमि ताडीअन्तेण मए– ॥ इत्यर्धोक्तेऽधोमुखस्तिष्ठति ॥ ननु विज्ञापयामि ताड्यमानेन मया–।

मलयकेतुः । भागुरायण स्वामिनः पुरस्ताद्भीतो लज्जितो वा नैष कथयिष्यति । स्वयमेवार्याय कथय ।

भागुरायणः । यदाज्ञापयति कुमारः । अमात्य एष कथयति । यथाहममात्येन लेखं दत्त्वा वाचिकं च संदिश्य चन्द्रगुप्तसकाशं प्रेषितः ।

राक्षसः । भद्र सिद्धार्थक अपि सत्यम् ।

सिद्धार्थकः । ॥ लज्जां नाटयन् ॥ ए[7]व्वं–ताडीअन्तेण मए–णिवेदिदं ॥ एवं–ताड्यमानेन मया–निवेदितम् ॥

---

१ राक्ष॰ । कुमार किमर्थं वयमाहूताः । added after this H. २ चिरमदर्शनेन H. ३ पञ्चभिः H. ४ गन्तारः in all but H (B.) ५ भद्र किमिदम् । added after this M T H. ६ सिद्धा॰ सबाष्पं लज्जां नाटयन् । पसीदद्दु (पसीददु) अमच्चो (अमच्च) ताडीअन्तेण मए ण पारिदं अमच्चरहस्सं धारिदुं ॥ राक्ष॰ । भद्र कीदृशं रहस्यमिति न खल्वगच्छामि । सिद्धा॰ विण्णवेमि ताडीअन्तेण मए ण पारिदं (अमच्चरहस्सं धारिदुं त्ति ॥MTH. ७ इमं(रहस्सं)MH.

राक्षसः । अनृतमेतत् । ताड्यमानः पुरुषः किमिव न ब्रूयात् ।

मलयकेतुः । सखे भागुरायण दर्शय लेखम् । वाचिकमेष भृत्यः कथयिष्यति ।

भागुरायणः । अमात्य अयं लेखः ।

राक्षसः । ॥ अनुवाच्य ॥ कुमार शत्रोः प्रयोग एषः ।

मलयकेतुः । लेखस्याशून्यार्थमार्येणेदमनुप्रेषितम् । तत् कथं शत्रोः प्रयोगः स्यात् ।

राक्षसः । ॥ आभरणं निर्वर्ण्य ॥ [1]कुमार नैतन्मयानुप्रेषितम् । एतद्धि कुमारेण मे प्रेषितं कस्मिंश्चित् परितोषस्थाने मया सिद्धार्थकाय दत्तम् ।

भागुरायणः । ईदृशस्याभरणविशेषस्य विशेषतः कुमारेण प्रसादीकृतकृतस्यायं परित्यागभूमिः ।

मलयकेतुः । वाचिकमपि सिद्धार्थकाच्छ्रोतव्यमिति[3] लिखितमार्येण ।

राक्षसः । कुतो वाचिकम् । लेख[4] एवास्मदीयो न भवति ।

मलयकेतुः । इयं तर्हि कस्य मुद्रा ।

राक्षसः । कपटमुद्रामप्युत्पादयितुं शक्नुवन्ति धूर्ताः ।

भागुरायणः । कुमार सम्यगमात्यो विज्ञापयति । भद्र केनायं लिखितो लेखः ।

॥ सिद्धार्थको राक्षसस्य मुखमवलोक्य तूष्णीमधोमुखस्तिष्ठति ॥

भागुरायणः । भद्र अलं पुनरात्मानं ताडयित्वा[5] । कथय ।

सिद्धार्थकः । अज्ज सअडदासेण ॥ आर्य शकटदासेन ॥

राक्षसः । यदि शकटदासेन लिखितस्तर्हि मयैव लिखितः ।

मलयकेतुः । विजये शकटदासं द्रष्टुमिच्छामि ।

प्रतीहारी । जं कुमारो आणवेदि ॥ यत् कुमार आज्ञापयति ॥

भागुरायणः । ॥ स्वगतम् ॥ न खल्वनिश्चितार्थमार्यचाणक्यस्य प्रणिधयोऽभिधास्यन्ति । भवतु । एवम् ॥ प्रकाशम् ॥ कुमार न कदाचिदपि शकटदा-

---

१ कुमारेणैतन्मह्यमनुप्रेषितम् । मयाप्येतत् कस्मिंश्चित् T., कुमार नैतन्मयानुप्रेषितम् । कुमारेण मे (vl. मह्यं) दत्तमेतद्धि (कस्मिंश्चित्) M H. २ स्व (vl. आत्म) गात्रादवतार्य added after this in all but H (P M). ३ आस्मात् T. आप्ततमात्सिद्धार्थकात् H. ४ कस्य वाचिकम् । inserted before this M. T H. ५ ताडयितुम् T H.

सोऽमात्यस्याग्रतो लिखितं प्रतिपत्स्यते । अतो [1]लिखितान्तरमस्यानीयताम् । वर्णसंवाद एवैतद् विभावयिष्यति ।

मलयकेतुः । एवं क्रियताम् ।

भागुरायणः[2] । कुमार मुद्रामप्यानयत्वियम् ।

मलयकेतुः । उभयमप्यानीयताम्[3] ।

प्रतीहारी । जं कुमारो आणवेदि ॥ निष्क्रम्य पुनः प्रविश्य ॥ कुमार इदं सअडदासेण लिहिदं पत्तअं मुद्दा अ ॥ यत् कुमार आज्ञापयति ।...। कुमार इदं शकटदासेन लिखितं पत्रं मुद्रा च ॥

मलयकेतुः । ॥ उभयमपि विलोक्य ॥ संवदन्त्यक्षराणि ।

राक्षसः । ॥ स्वगतम् ॥ संवदन्त्यक्षराणि[4] । किं नु शकटदासेन

स्मृतं स्यात् पुत्रदाराणां विस्मृतस्वामिभक्तिना ।
चलेष्वर्थेषु लुब्धेन न यशस्स्वनपायिषु ॥ १४ ॥

अथ वा कः संदेहः ।

मुद्रा तस्य कराङ्गुलिप्रणयिनी सिद्धार्थकस्तत्सुहृत्
तस्यैवापरलेख्यसूचितमिदं लेख्यं प्रयोगाश्रयम् ।
सुव्यक्तं शकटेन भेदपटुभिः संधाय सार्धं परै-
र्भर्तृस्नेहपराङ्मुखेन कृपणं प्राणार्थिना चेष्टितम् ॥ १५ ॥

मलयकेतुः । ॥ विलोक्य ॥ आर्य अलंकरणत्रयं श्रीमता यत् प्रेषितं तदुपगतमित्यार्येण यल्लिखितं तन्मध्यात् किमिदमेकम् । निर्वर्ण्यात्मगतम् । कथम् । तातेन धृतपूर्वमिदमाभरणम् ॥ प्रकाशम् ॥ आर्य कुतोऽयमलंकारः ।

राक्षसः । क्रयाद्[5]धिगतः ।

मलयकेतुः । विजये अपि प्रत्यभिजानासि भूषणमिदम् ।

प्रतीहारी । ॥ निर्वर्ण्य सबाष्पम् ॥ कुमार कहं ण पच्चभिजाणामि । इदं खु सुगिहीदणामधेएण पव्वदीसरेण धारिदपुव्वं ॥ कुमार कथं न प्रत्यभिजानामि । इदं खलु सुगृहीतनामधेयेन पर्वतेश्वरेण धारितपूर्वम् ।

---

1 अन्यलिखितम् M. प्रतिलिखितम् T. 2 प्रतीहारी । कुमार मुद्दावि । T., प्रतीहारी । कुमार मुद्दं पि जाचेभि । H. 3 उभयमपि क्रियताम् M T H. 4 शकटदासस्तु (मम) मित्रमिति विसंवदन्त्यक्षराणि । in all but H (M). 5 वणिग्भ्यः क्रयाद० in all but H (M).

मलकेतुः । ॥ सबाष्पम् ॥ हा तात

एतानि तानि तव भूषणवल्लभस्य
गात्रोचितानि कुलभूषण भूषणानि ।
यैः शोभितोऽसि मुखचन्द्रकृतावभासो
नक्षत्रवानिव शरत्समयप्रदोषः ॥ १६ ॥

राक्षसः । ॥ स्वगतम् ॥ कथम् । पर्वतेश्वरेण धृतपूर्वाणीत्याह । [2]व्यक्तमेतान्येव चाणक्यप्रयुक्तेन वणिजास्मासु विक्रीतानि ।

३ मलकेतुः । आर्य तातेन धृतपूर्वाणां विशेषतश्चन्द्रगुप्तहस्तगतानां क्रयादधिगम इति न युज्यते । अथ वा युज्यत एवैतत् । कुतः

चन्द्रगुप्तस्य विक्रेतुरधिकं लाभमिच्छतः ।
कल्पिता मूल्यमेतेषां क्रूरेण भवता वयम् ॥ १७ ॥

राक्षसः । ॥ स्वगतम् ॥ अहो सुश्लिष्टो दूषणप्रयोगः । कुतः ।

लेखोऽयं मम नेति नोत्तरपदं मुद्रा मदीया यतः
सौहार्दं शकटेन खण्डितमिति श्रद्धेयमेतत् कथम् ।
मौर्ये भूषणविक्रयं नरपतौ को नाम संभावयेत्
तस्मात् संप्रतिपत्तिरेव हि [5]भवेद्ग्राम्यमत्रोत्तरम् ॥ १८ ॥

मलकेतुः । एतदार्यं पृच्छामि— ।

राक्षसः । कुमार य आर्यस्तं पृच्छ । वयमिदानीमनार्याः संवृत्ताः ।

३ मलकेतुः ।

मौर्योऽसौ स्वामिपुत्रः (12) परपरिचरणो मित्रपुत्रस्तवाहं
दाता सोऽर्थस्य तुभ्यं स्वमतमनुगतस्त्वं तु मह्यं ददासि ।
दास्यं सत्कारपूर्वं ननु सचिवपदं तत्र ते स्वाम्यमत्र
स्वार्थे कस्मिन् समीहा पुनरधिकतरे त्वामनार्यं करोति ॥ १९ ॥

राक्षसः । कुमार एवम् । [7]अभियुक्तव्याहारेणैव निर्णयो दत्तः । ॥ युष्मदस्मदोर्व्यत्ययेन पठति ॥

---

१ गुणवल्लभ वल्लभानि H. २ व्यक्तमेवास्य भूषणानि । प्रकाशम् । एतान्यपि चाणक्यप्रयुक्तेन वणिग्जनेनास्मासु विक्रीतानि । T., प्रकाशम् । व्यक्तमेतान्यपि तेन चाणक्य० H. ३ वणिग्विक्रय इति न युज्यते T. ४ भूषण H., अभूदेष प्र० M, अभूच्छत्रु प्र० T. ५ वरं न ग्राम्य M T H. ६ सतत H. ७ अभियुक्तव्याहारिणा M H, अयुक्तव्याहारिणा T.

(12) Mss. have परिचरणपरो.

मौर्योऽसौ स्वामिपुत्रः परपरिचरणो मित्रपुत्रो मम त्वं
दाता सोऽर्थस्य मह्यं स्वमतमनुगतोऽहं तु तुभ्यं ददामि ।
दास्यं सत्कारपूर्वं ननु सचिवपदं तत्र मे साम्यमत्र
स्वार्थे कस्मिन् समीहा पुनरधिकतरे मामनार्यं करोति ॥ २० ॥

मलकेतुः । ॥ लेखमलंकरणं च निर्दिश्य ॥ इदमिदानीं किम् ।

राक्षसः । ॥ सबाष्पम् ॥ विधेर्विलसितम् ।

भृत्यत्वे परिभूतिधामनि सति स्नेहात् प्रभूणां सतां
पुत्रेभ्यः कृतवेदिनां कृतधियां येषामभिन्ना वयम् ।
ते लोकस्य परीक्षकाः क्षितिभृतः पापेन येन क्षता-
स्तस्येदं विपुलं विधेर्विलसितं पुंसां प्रयत्नच्छिदः ॥ २१ ॥

मलयकेतुः । ॥ सक्रोधम् ॥ किमद्यापि निह्नूयत एव । विधेर्विलसितमिदं न लोभस्य । अनार्य —

कन्यां तीव्रविषप्रयोगविषमां कृत्वा कृतघ्न त्वया
विश्रम्भप्रवणः पुरा मम पिता नीतः कथाशेषताम् ।
संप्रत्याहितगौरवेण भवता मन्त्राधिकारे रिपौ[1]
प्रारब्धाः [2]पुनराममांसवदहो विक्रेतुमेते वयम् ॥ २२ ॥

राक्षसः । ॥ स्वगतम् ॥ अयमपरो गण्डस्योपरि विस्फोटः ॥ प्रकाशम् कर्णौ पिधाय ॥ शान्तं पापम् । [3]नाहं पर्वतेश्वरे विषकन्यां प्रयुक्तवान् ।

मलयकेतुः । केन तर्हि व्यापादितस्तातः ।

राक्षसः । दैवमत्र प्रष्टव्यम् ।

मलयकेतुः । दैवमत्र प्रष्टव्यम् । न क्षपणको जीवसिद्धिः ।

राक्षसः । ॥ स्वगतम् ॥ कथम् । जीवसिद्धिरपि चाणक्यस्य प्रणिधिः । हन्त रिपुभिर्मे हृदयमपि स्वीकृतम्[4] ।

मलयकेतुः । ॥ सक्रोधम् ॥ भासुरक आज्ञाप्यतां सेनापतिः शिखरसेनः । य एते राक्षसेन सह सुहृत्तामुत्पाद्यास्मच्छरीरद्रोहेण चन्द्रगुप्तमाराधयितुमुद्यताः पञ्च राजानः कौलूतश्चित्रवर्मा मलयनरपतिः सिंहनादः काश्मीरः

---

१ रिपोः H. २ प्रलयाय मांस० T., प्रणयाय मांस० M. ३ अपापोऽहं पर्वतेश्वरे । H. ४ अधिष्ठितम् H (B).

पुष्कराक्षः सिन्धुराजः सुषेणः पारसीकाधिराजो मेघाक्ष इत्येतेषु त्रयः प्रथमे मदीयां भूमिं कामयन्ते । ते गम्भीरं श्वभ्रमुपनीय पांशुभिः पूर्यन्ताम् । इतरौ तु हस्तिबलकामौ हस्तिनैव घात्येतामिति ।

पुरुषः । जं कुमारो आणवेदि । ॥ निष्क्रान्तः ॥ यत् कुमार आज्ञापयति ।...।

मलयकेतुः । राक्षस नाहं विश्रम्भघाती राक्षसः । मलयकेतुः खल्वहम् । तद् गच्छ । समाश्रय सर्वात्मना चन्द्रगुप्तम् ।

विष्णुगुप्तं च मौर्यं च सममप्यागतौ त्वया ।
उन्मूलयितुमीशोऽहं त्रिवर्गमिव दुर्नयः ॥ २३ ॥

[1]भागुरायण कृतं कालहरणेन । सांप्रतमेव [2]कुसुमपुरमवरोधनाय प्रतिष्ठन्तामस्मद्बलानि ।

गौडीनां लोध्रधूलीपरिमलधवलान् धूम्रयन्तः कपोलान्
क्लिश्नन्तः कृष्णिमानं भ्रमरकुलरुचः कुञ्चितस्यालकस्य ।
पांशुस्तम्बा बलानां तुरगखुरपुटक्षोदलब्धात्मलाभाः
शत्रूणामुत्तमाङ्गे गजमदसलिलच्छिन्नमूलाः पतन्तु ॥ २४ ॥

॥ इति भागुरायणेन सह सपरिजनो निष्क्रान्तो मलयकेतुः ॥

राक्षसः । ॥ सावेगम् ॥ हा धिक् । घातिताश्चित्रवर्मादयस्तपस्विनः । कथम् । सुहृद्विनाशाय राक्षसश्चेष्टते न रिपुविनाशाय । किमिदानीं करवाणि मन्दभाग्यः ।

किं गच्छामि तपोवनं न तपसा शाम्येत् सवैरं मनः ।
किं भर्तॄननुयामि जीवति रिपौ स्त्रीणामियं योग्यता ।
किं वा खड्गसखः पताम्यरिबले [3]नैतच्च युक्तं भवे-
च्चेतश्चन्दनदासमोक्षरभसं रुन्ध्यात् [4]कृतघ्नं न चेत् ॥ २५ ॥

॥ निष्क्रान्तः ॥

॥ इति कूटलेखो नाम पञ्चमोऽङ्कः ॥

---

१ भागु० । कुमार कृतं० M. T. २ कुसुमपुरोपरोधाय M. T. ३ नेदं न M., नैतन्न H. ४ कृतज्ञं H.

॥ ततः प्रविशत्यलंकृतः सहर्षः सिद्धार्थकः ॥

सिद्धार्थकः ।

जअदि जलदणीलो केसवो केसिघादी
जअदि अ जणदिट्ठीचन्दमा[1] चन्दउत्तो ।
जअदि अ जअकज्जं[2] जाव काऊण सव्वं[3]
पडिहदपरपक्खा[4] अज्जचाणक्कणीदी ॥ १ ॥

जाव चिरस्स कालस्स पिअवअस्सं समिद्धत्थअं पेक्खामि[5] ॥ परिक्रम्याव-लोक्य च ॥ एसो मे पिअवअस्सो समिद्धत्थओ इदो य्येव आअच्छदि । जाव णं उवसप्पामि ॥

जयति जलदनीलः केशवः केशिघाती
जयति च जनदृष्टिचन्द्रमाश्चन्द्रगुप्तः ॥
जयति च जयकार्यं यावत् कृत्वा सर्वं
प्रतिहतपरपक्षार्यचाणक्यनीतिः ।

यावच्चिरस्य कालस्य प्रियवयस्यं समृद्धार्थकं प्रेक्षे ।...। एष मे प्रियवयस्यः समृद्धार्थक इत एवागच्छति । यावदेनमुपसर्पामि ॥

॥ ततः प्रविशति समृद्धार्थकः ॥

समृद्धार्थकः ।

[6] सन्तावेन्ता आवाणएसु [7] गेहुस्सवेसु [8] तह णिच्चं ।
[9] हिअअट्ठिआण [10] विहवा विरहे मित्ताण दूमेन्ति ॥ २ ॥

सुदं मए मलअकेदुकडआदो पिअवअस्सो सिद्धत्थओ आअदो त्ति । ता जाव णं अण्णेसामि । परिक्रम्य विलोक्य च । एसो सिद्धत्थओ ॥

संतापयन्त आपानकेषु गेहोत्सवेषु तथा नित्यम् ।
हृदयस्थितानां विभवा विरहे मित्राणां दुनन्ति ॥

श्रुतं मया मलयकेतुकटकात् प्रियवयस्यः सिद्धार्थक आगत इति । तद्यावदेनमन्विष्यामि ।...। एष सिद्धार्थकः ॥

सिद्धार्थकः । ॥ उपसृत्य ॥ अवि सुहं पिअवअस्सस्स ॥ अपि सुखं प्रियवयस्यस्य ॥

---

१ चन्दिमा H. २ जअणकज्जं M, जअणसज्जं M H. ३ सेण्णं M H. ४ पडिवक्खा M H. ५ अण्णेसेमि H. ६ संभावेन्ता आवाणएसु M. H., संदावे तारेसाणं T. ७ महूसवेसु M., गेहूसवे H. ८ रुआवेन्ता M H., सुहाअत्ताणं T. ९ ह्विआ विअ H १० विहवा....दुम्मणाअन्ते M, विहवा...दूणन्दि T., विरहे मित्तं मित्ताइं दूमेन्ति H. ११ उपसृत्य । अपि सुहं पिअवअस्सस्स added M H. १२ विलोक्य कधं । पिअवअस्सो समिद्धत्थओ inserted M T H.

|| उभावन्योन्यमालिङ्गतः ||

समृद्धार्थकः । वअस्स कुदो मे सुहं जेण तुमं चिरपच्चागदो वि अज्ज ण मे गेहं आअच्छसि ॥ वयस्य कुतो मे सुखं येन त्वं चिरप्रत्यागतोऽप्यद्य न मे गेहमागच्छसि ॥

सिद्धार्थकः । पसीददु वअस्सो । दिट्ठमेत्तो ज्जेव अज्जचाणक्केण आणत्तो म्हि । सिद्धत्थअ गच्छ । एदं पिअं[1] देवस्स चन्दसिरिणो णिवेदेहि त्ति । तदो तस्स तं णिवेदिअ एवं अणुभूदपत्थिवप्पसादो अहं पिअवअस्सं पेक्खिदुं तुह ज्जेव गेहं चलिदो म्हि ॥ प्रसीदतु वयस्यः । दृष्टमात्र एवार्यचाणक्येनाज्ञप्तोऽस्मि । सिद्धार्थक गच्छ । एतत् प्रियं देवाय श्रीचन्द्राय निवेदयेति । ततस्तस्मै तन्निवेद्यैवमनुभूतपार्थिवप्रसादोऽहं प्रियवयस्यं प्रेक्षितुं तवैव गेहं चलितोऽस्मि ॥

समृद्धार्थकः । वअस्स जदि मे सुणिदव्वं भोदि तदो कहेहि किं तं पिअं देवस्स चन्दसिरिणो णिवेदिदं ॥ वयस्य यदि मे श्रोतव्यं भवति ततः कथय किं तत् प्रियं देवाय श्रीचन्द्राय निवेदितम् ॥

सिद्धार्थकः । वअस्स किं तुह वि असुणिदव्वं अत्थि । ता णिसामेहि । अत्थि दाव अज्ज चाणक्कणीदिमोहिदमदिणा मलअकेदुहदएण णिक्कोसिअ[2] रक्खसं हदा चित्तवम्मप्पमुहा पहाणा पञ्च पत्थिवा । तदो असमिक्खकारी एसो दुराआरो त्ति उज्झिअ मलअकेदुकडअं[3] कुसलदाए[4] भअविलोलसेणिअपरिवारा[5] सकं सकं विसअं अभिप्पत्थिदो[6] पत्थिवा । तदो भद्दभडपुरुदत्तडिङ्गरादबलउत्तराअसेणभाउराअणरोहिदक्खविजअवम्मेहिं (1) गिहिदो मलयकेदू ॥ वयस्य किं तवाप्यश्रोतव्यमस्ति । तस्मान्निशामय । अस्ति तावदार्यचाणक्यनीतिमोहितमतिना मलयकेतुहतकेन निष्कास्य राक्षसं हताश्चित्रवर्मप्रमुखाः प्रधानाः पञ्च पार्थिवाः । ततोऽसमीक्ष्यकार्येष दुराचार इत्युज्झित्वा मलयकेतुकटकभूमिं कुशलतायै भयविलोलसैनिकपरिवाराः स्वकं स्वकं विषयमभिप्रस्थिताः पार्थिवाः । ततो

१ वुत्तन्तं M H. पिओदन्तं T. २ णिराकरिअ M H. ३ कडअभूमिं M. हदअभूमिं T. हदअं H. ४ णिअभूमिकुसलदाए M अभूमिकुसलदाए H. ५ सेससेणिअपरिवारेसु T. सेण्णतणूकदपरिवारेसु M. ६ °पत्थिदेसु पत्थिवेसु णिव्विण्णहिअएसु सभलसामन्तेसु भद्द° T.

(1) Mss. have विजअवम्मप्पमुहेहिं.

भद्रभटपुरुदत्तडिङ्गरातबलगुप्तराजसेनभागुरायणरोहिताक्षविजयवर्मभिः संयम्य गृहीतो मलयकेतुः ।

समृद्धार्थकः । वअस्स भद्दभडप्पमुहा किल देवस्य चन्दसिरिणो अवरत्ता मलअकेदुं समस्सिदा त्ति लोए मन्तीअदि । ता किं कुकविकिदणाडअस्स विअ अण्णं मुहे अण्णं णिव्वहणे ॥ वयस्य भद्रभटप्रमुखाः किल देवाच्छ्रीचन्द्रादपरक्ता मलयकेतुं समाश्रिता इति लोके मन्त्र्यते । तत् किं कुकविकृतनाटकस्येवान्यन्मुखेऽन्यान्निर्वहणे ॥

सिद्धार्थकः । वअस्स (2) णिअदीए विअ अमुणिगदीए णमो अज्जचाणक्कणीदीए ॥ वयस्य नियत्या इवाज्ञातगत्यै नम आर्यचाणक्यनीत्यै ॥

समृद्धार्थकः । तदो तदो ॥ ततस्ततः ॥

सिद्धार्थकः । तदो पभूदसारसाहणसमेदेण इदो णिक्कमिअ अज्जचाणक्केण पडिवण्णं (3) अराअअं असेसं मेच्छबलं ॥ ततः प्रभूतसारसाधनसमेतेनेतो निष्क्रम्यार्यचाणक्येन प्रतिपन्नमराजलोकमशेषं म्लेच्छबलम् ॥

समृद्धार्थकः । वअस्स कहिं तं ॥ वअस्य कुत्र तत् ॥

सिद्धार्थकः । जहिं एदे

अदिसअगरुएणं दाणदप्पेण दन्ती
सजलजलदलीलं[2] उव्वहन्ता णदन्ति ।
कसपहरभएणं जाअकम्पुत्तरङ्गा
गिहिदजअणसज्जा[3] संपअन्ते तुरङ्गा ॥ ३ ॥

॥ यत्रैते

अतिशयगुरुणा दानदर्पेण दन्तिनः सजलजलदलीलामुद्वहन्तो नदन्ति ।
कशाप्रहारभयेण जातकम्पोत्तराङ्गा गृहीतजयनसज्जाः संप्लवन्ते तुरङ्गाः ॥

समृद्धार्थकः । वअस्स एदं दाव चिट्ठदु । तहा सव्वलोअपच्चक्खं उज्झिदाहिआरो चिट्ठिअ अज्जचाणक्को किं पुणो वि तं ज्जेव मन्तिपदं आरूढो ॥ वयस्य एतत् तावत् तिष्ठतु । तथा सर्वलोकप्रत्यक्षमुज्झिताधिकारः स्थित्वार्यचाणक्यः किं पुनरपि तदेव मन्त्रिपदमारूढः ॥

सिद्धार्थकः । अदिमुद्धोसि दाणिं तुमं जो अमच्चरक्खसेण वि अणवगाहिदपुव्वं अज्जचाणक्कबुद्धिं अवगाहिदुं इच्छासि ॥ अतिमुग्धोऽसीदानीं

---

१ राअबलं. H २ णीला उव्भमन्ता T H. ३ सद्दा M T H.

(2) M T देव्वगदीए, H देवगदीए. (3) M अराअलोअं, T सअलराअलोअसहिअं, H सराअकं.

त्वं योऽमात्यराक्षसेनाप्यनवगाहितपूर्वामार्यचाणक्यबुद्धिमवगाहितुमिच्छसि ॥

समृद्धार्थकः । वअस्स अमच्चरक्खसो दाणिं कहिं ॥ वयस्य अमात्य राक्षस इदानीं कुत्र ॥

सिद्धार्थकः । सो खु [1]तस्सिं एव्व काले मलयकेदुकडआदो णिक्कमिअ (4) उदुंवअअणामहेएण चरेण अणुसरीअन्तो इदं पाडलिउत्तं आअदो त्ति अज्जचाणक्कस्स णिवेदिदं ॥ स खलु तस्मिन्नेव काले मलयकेतुकटकान्निष्क्रम्य ऋतंवदकनामधेयेन चरेणानुस्रियमाण इदं पाटलिपुत्रमागत इत्यार्यचाणक्यस्य निवेदितम् ॥

समृद्धार्थकः । वअस्स तहा णाम अमच्चरक्खसो णन्दरज्जपच्चाणअणे किदव्ववसाओ णिक्कमिअ संपदं अकिदत्थो कधं इमं ज्जेव पाडलिउत्तं आअदो ॥ वयस्य तथा नामामात्यराक्षसो नन्दराज्यप्रत्यानयने कृतव्यवसायो निष्क्रम्य सांप्रतमकृतार्थः कथमिदमेव पाटलिपुत्रमागतः ॥

सिद्धार्थकः । वअस्य तक्केमि चन्दणदासस्स सिणेहेण त्ति ॥ वयस्य तर्कयामि चन्दनदासस्य स्नेहेनेति ॥

समृद्धार्थकः । वअस्य अध चन्दणदासस्स मोक्खं [2]पेक्खसि ॥ वयस्य अथ चन्दनदासस्य मोक्षं प्रेक्षसे ॥

सिद्धार्थकः । कुदो से अधण्णस्स मोक्खो । सो खु संपदं अज्जचाणक्कस्स आणत्तीए दुवेहिं अह्मेहिं वज्झट्ठाणं पवेसिअ वावादइदव्वो ॥ कुतोऽस्याधन्यस्य मोक्षः । स खलु सांप्रतमार्यचाणक्यस्याज्ञप्त्या द्वाभ्यामावाभ्यां वध्यस्थानं प्रवेश्य व्यापादयितव्यः ॥

समृद्धार्थकः । ॥ सक्रोधम् ॥ किं अज्जचाणक्कस्स घादअजणो णत्थि जेण [3]अह्मे ईदिसे णिसंसे कम्मे णिओएदि ॥ किमार्यचाणक्यस्य घातकजनो नास्ति येनावामीदृशे नृशंसे कर्मणि नियोजयति ॥

सिद्धार्थकः । वअस्स को जीवलोए जीविदुकामो अज्जचाणक्कस्स आणत्तिं पडिऊलेदि । ता एहि । चण्डालवेसधारिणो भविअ चन्दणदासं वज्झट्ठाणं णआम ॥ वयस्य को जीवलोके जीवितुकाम आर्यचाणक्यस्याज्ञप्तिं प्रतिकूलयति । तदेहि । चण्डालवेषधारिणौ भूत्वा चन्दनदासं वध्यस्थानं नयावः ॥

॥ निष्क्रान्तौ ॥

॥ इति प्रवेशकः ॥

---

1 तस्सिं पलअकोऽाहले वट्टमाणे M, तस्सिं (vl. तहिं) भअविलोले वत्तमाणे T H. २ पेक्खामि M. T. ३ ईरिसेसु णिसंसेसु (णिओएसु) T H.

(4) M H उन्दुर, T उदुम्बर, उन्दुरु H (B, M, N), उदम्बर H (L).

ततः प्रविशति रज्जुहस्तः पुरुषः ।

पुरुषः ।

छग्गुणसंजोअदिढा उवाअपरिवाडिघडिदपासमुही ।
चाणक्कणीदिरज्जू [1]रिउसंजमणुज्जआ जअदि ॥ ४ ॥

॥ परिक्रम्यावलोक्य च ॥ एसो सो अज्जचाणक्कस्स (5) उदुंवअएण चरेण कहिदो पदेसो जहिं मए अज्जचाणक्काणत्तीए अमच्चरक्खसो पेक्खिदव्वो ॥ विलोक्य ॥ कहं एसो खु अमच्चरक्खसो किदावगुण्ठणो इदो य्येव आअच्छदि । ता जाव इमेहिं जिण्णुज्जाणपादवेहिं अन्तरिदसरीरो पेक्खामि कहिं आसणपरिग्गहं करेदि त्ति ॥ परिक्रम्य स्थितः ॥

षड्गुणसंयोगदृढोपायपरिपाटिघटितपाशमुखी ।
चाणक्यनीतिरज्जू रिपुसंयमनोद्यता जयति ॥

एष स आर्यचाणक्याय कृतंवदकेन चरेण कथितः प्रदेशो यत्र मयार्यचाणक्याज्ञप्त्यामात्यराक्षसः प्रेक्षितव्यः ।......। कथमेष खल्वमात्यराक्षसः कृतावगुण्ठन इत एवागच्छति । तद्यावदेभिर्जीर्णोद्यानपादपैरन्तरितशरीरः प्रेक्षे कुत्रासनपरिग्रहं करोतीति ।

ततः प्रविशति यथानिर्दिष्टः सशस्त्रो राक्षसः ।

राक्षसः । ॥ सास्रम् ॥ कष्टं भोः कष्टम् ॥

उच्छिन्नाश्रयकातरेव कुलटा गोत्रान्तरं श्रीर्गता
तामेवानुगता गतानुगतिकास्त्यक्तानुरागाः प्रजाः ।
आप्तैरप्यनवाप्तपौरुषफलैः कार्यस्य धूरुज्झिता
किं कुर्वन्त्वथ वोत्तमाङ्गरहितैर्नाङ्गैश्चिरं[2] स्थीयते ॥ ५ ॥

अपि च

पतिं त्यक्त्वा देवं भुवनपतिमुच्चैरभिजनं
गता शीघ्रेण श्रीर्वृषलमविनीतेव वृषली ।
स्थिरीभूता चास्मिन् किमिह करवाम स्थिरमपि
प्रयत्नं नो येषां विफलयति दैवं द्विषदिव ॥ ६ ॥

---

१ संजमणुज्जुआ H. २ °नागैश्चिरं M, अङ्गैरिव T. ३ छिद्रेण श्रीः M T., सा श्रीः शीघ्रं H.

(5) M H उन्दुरएण, T उदुम्बरएण.

मया हि

देवे गते दिवम[1]तर्कितमृत्युयोगे
शैलेश्वरं समधिकृत्य कृतः प्रयत्नः ।
तस्मिन् हते तनयमस्य तथाप्यसिद्धि-
र्दैवं हि नन्दकुलशत्रुरसौ न विप्रः ॥ ७ ॥

अहो (6) मूढता [2]मलयकेतोः । कुतः ।

यो नष्टानपि [3]जीवनाशमधुना शुश्रूषते स्वामिन-
स्तेषां वैरिभिरक्षतः कथमसौ संधास्यते राक्षसः ।
एतावद्धि विवेकशून्यमनसा म्लेच्छेन नालोचितं
दैवेनोपहतस्य बुद्धिरथ वा [4]सर्वं विपर्यस्यति ॥ ८ ॥

तदिदानीमपि तावदरातिहस्तगतो विनश्येन्न तु राक्षसश्चन्द्रगुप्तेन
सह संदधीत । कुतः [5]सकाममसत्यसंध इति [6]परमयशो न शत्रु-
३ [7]वञ्चनापरिभूत इति ॥ समन्तादवलोक्य सास्रम् ॥ एतास्तावद् [8]देवचङ्क्रमण-
पवित्रीकृताः कुसुमपुरभूमयः ।

शार्ङ्गज्याकृष्टिमुक्तप्रशिथिलकविकाप्रग्रहेणात्र देशे
देवेनाकारि [9]पूर्वं प्रजविततुरगं बाणमोक्षश्चलेषु ।
अस्यामुद्यानराजौ स्थितमिह कथितं राजभिस्तैर्विनेत्थं
संप्रत्यालोक्यमानाः कुसुमपुरभुवो भूयसा दुःखयन्ति ॥ ९ ॥

तत् क्व नु गच्छामि मन्दभाग्यः ॥ विलोक्य ॥ भवतु । दृष्टमेतज्जीर्णो-
द्यानम् । अत्र प्रविश्य कुतश्चिच्चन्दनदासस्य प्रवृत्तिमुपलप्स्ये । अल-
३ क्षितनिपाताः पुरुषाणां समविषमदशापरिणतयो भवन्ति । कुतः ।

पौरैरङ्गुलिभिर्नवेन्दुवदहं निर्दिश्यमानः शनै-
र्यो राजेव पुरा पुरान्निरगमं राज्ञां सहस्रैर्वृतः ।
भूयः संप्रति सोऽहमेव नगरे तत्रैव [10]वन्ध्यश्रमो
जीर्णोद्यानकमेष तस्कर इव त्रासाद्विशामि द्रुतम् ॥ १० ॥

---

१ अतद्विध in all but H (N). २ मलयकेतोः omitted T H. ३ बीजनाशम् T. ४ पूर्वं M. ५ कामम् M T H. ६ वरम् in all but T (M N). ७ वचन M. ८ देव(स्य)पादचङ्क्रमण(परिचय)पवित्रीकृततलाः M T H. ९ चित्रं M T H. १० वध्यैः समो H.

(6) Mss. have विवेकशून्यता म्लेच्छस्य in place of मूढता.

अथ वा येषां प्रसादादिदमासीत् त एव न सन्ति ॥ नाट्येन प्रविश्याव-
लोक्य च ॥ अहो जीर्णोद्यानस्यारमणीयता । अत्र हि

विपर्यस्तं सौधं कुलमिव महारम्भरचनं
सरः शुष्कं साधोर्हृदयमिव नाशेन [1]सुहृदाम् ।
फलैर्हीना वृक्षा विगुणविधियोगादिव नया-
स्तृणैश्छिन्ना भूमिर्मतिरिव [2]कुनीतैरविदुषः ॥ ११ ॥

अपि चात्र

क्षताङ्गीनां तीक्ष्णैः परशुभिरुदग्रैः[3] क्षितिरुहां
रुजा कूजन्तीनामविरतकपोतोपरुदितैः ।
स्वनिर्मोकच्छेदैः परिचितपरिक्लेशकृपया
श्वसन्तः शाखानां व्रणमिव निबध्नन्ति फणिनः ॥ १२ ॥

एते च तपस्विनः

अन्तः शरीरपरिशोषमुपानयन्तीं[4]
[5]कीटक्षतिं शुचमिवातिगुरुं वहन्तः ।
छायावियोगमलिना व्यसने निमग्ना
वृक्षाः श्मशानमुपगन्तुमिव प्रवृत्ताः ॥ १३ ॥

यावदस्मिन् विषमदशापरिणामसुलभे भिन्नशिलातले मुहूर्त-
मुपविशामि ॥ उपविश्याकर्ण्य च ॥ अये किमयमाकस्मिकः (7) शब्दः
[6] श्रूयते ।

[7]प्रमथ्नञ्छ्रोतॄणां श्रुतिपथमसारं गुरुतया
बहुत्वात् प्रासादैः सपदि परिपीतोज्झित इव ।
असौ नान्दीनादः पटुपटहशङ्खध्वनियुतो
दिशां द्रष्टुं दैर्घ्यं प्रसरति सकौतूहल इव ॥ १४ ॥

॥ विचिन्त्य ॥ ज्ञातम् । एष हि मलयकेतुसंयमनसंजातं राजकुलस्य ॥ इत्य-
र्धोक्ते सासूयम् ॥ [8]परितोषं पिशुनयति ॥ सबाष्पम् ॥ कष्टम् ।

---

१ सुहृदः M H. २ कुनीतैव विदुषः H. ३ उदग्रक्रमभृतां H. ४ उदग्रयन्तः T, उदीरयन्तः H, उपाश्रयन्तः M. ५ कीटक्षतिस्रुतिभिरस्रमिवोद्वमन्तः T. ६ नान्दीनादः M T H. ७ प्रकुर्वन् M, प्रमृद्नन् T H. ८ मौर्यकुलस्य inserted M T H.
(7) M inserts here शङ्खपटहाविमिश्रः, T पटुपटहशङ्खमिश्रः, H शङ्खपटहमिश्रः.

श्रावितोऽस्मि श्रियं शत्रोरभिनीय च दर्शितः ।
अनुभावयितुं मन्ये यत्नः संप्रति मां विधेः ॥ १५ ॥

पुरुषः । ॥ स्वगतम् ॥ आसीणो अअं । जाव अज्जचाणक्कादेसं संपादेमि ॥ राक्षसमपश्यन्निव तस्याग्रतो रज्जुपाशेनात्मानमुद्बध्नाति ॥ आसीनोऽयम् । यावदार्यचाणक्यादेशं संपादयामि ।...।

राक्षसः । ॥ विलोक्य ॥ कथम् ॥ अयमात्मानमुद्बध्नाति । नूनमहमिव दुःखितस्तपस्वी । भवतु । पृच्छाम्येनम् ॥ उपसृत्य ॥ भद्र किमिदमनुष्ठीयते ।

पुरुषः । ॥ सबाष्पम् ॥ अज्ज जं पिअजणविणासदुक्खिदो अम्हारिसो मन्दभग्गो अणुचिट्ठदि ॥ आर्य यत् प्रियजनविनाशदुःखितोऽस्मादृशो मन्दभाग्योऽनुतिष्ठति ।

राक्षसः । ॥ स्वगतम् ॥ प्रथममेव मया ज्ञातं नूनमहमिव दुःखितस्तपस्वीति ॥ प्रकाशम् ॥ व्यसनसब्रह्मचारिन् यदि नातिगुह्यं नातिगुरु वा ततः श्रोतुमिच्छामि ।

पुरुषः । अज्ज णादिगुज्झं नादिगुरुअं वा । किंदु ण सक्कणोमि पिअवअस्सविणासदुक्खिदो मरणस्स कालहरणं कादुं ॥ आर्य नातिगुह्यं नातिगुरुकं वा । किं तु न शक्नोमि प्रियवयस्यविनाशदुःखितो मरणस्य कालहरणं कर्तुम् ।

राक्षसः । ॥ निःश्वस्यात्मगतम् ॥ एते सुहृद्व्यसनेषु परमुदासीनाः प्रत्यादिश्यामहे वयमनेन ॥ प्रकाशम् ॥ यदि नातिगुह्यं नातिगुरु वा श्रोतुमिच्छामि ।

पुरुषः । अहो णिब्बन्धो अज्जस्स । एसो णिवेदेमि । अत्थि दाव एत्थ णअरे (8) सोवण्णिअसेट्ठी जिण्हुदासो णाम ॥ अहो निर्बन्ध आर्यस्य । एष निवेदयामि । अस्ति तावदत्र नगरे सौवर्णिकश्रेष्ठी जिष्णुदासो नाम ।

राक्षसः । ॥ स्वगतम् ॥ अस्ति जिष्णुदासश्चन्दनदासस्य परमसुहृत् ।

पुरुषः । सो मम पिअवअस्सो ॥ स मम प्रियवयस्यः ।

राक्षसः । ॥ सहर्षमात्मगतम् ॥ अये प्रियवयस्य इत्याह । संनिकृष्टः संबन्धः । ज्ञास्यति चन्दनदासस्य वृत्तान्तम् ।

---

१ अनुबध्नाति H. २ पिअवअस्स M T H. ३ दुक्खिदहिअओ एत्तिअमेत्तं वि M T H. ४ का गदी inserted before this M. T. H.

(8) H. (B, K) सोवण्णअ, H (M) सावण्णअ; the rest have मणिआर.

पुरुषः । संपदं दीर्णजणविइण्णविहवो जलणं पवेसिदुकामो णअरादो णिक्कन्तो । अहं वि जाव तस्स असुणिदव्वं ण सुणामि ताव अत्ताणं उब्बन्धिअ वावादइदुं इमं जिण्णुज्जाणं आअदो ॥ सांप्रतं दीनजनवितीर्णविभवो ज्वलनं प्रवेष्टुकामो नगरान्निर्गतः । अहमपि यावत् तस्याश्रोतव्यं न शृणोमि तावदात्मानमुद्बध्य व्यापादयितुमिदं जीर्णोद्यानमागतः ॥

राक्षसः । अग्निप्रवेशे सुहृदस्ते को हेतुः ।

किमौषधपथातिगैरुपहतो महाव्याधिभिः

पुरुषः । ण हि ॥ न हि ॥

राक्षसः । किमग्निविषकल्पया नरपतेर्निरस्तः क्रुधा ।

पुरुषः । एदं वि णत्थि । चन्दउत्तस्स जणवदे ण णिसंसा पडिवत्ती ॥ एतदपि नास्ति । चन्द्रगुप्तस्य जनपदे न नृशंसा प्रतिपत्तिः ॥

राक्षसः । अलभ्यमनुरक्तवान् किमयमन्यनारीजनं

पुरुषः । ॥ कर्णौ पिधाय ॥ सन्तं पावं । अभूमी खु एसो अविणअस्स ॥ शान्तं पापम् । अभूमिः खल्वेषोऽविनयस्य ॥

राक्षसः ।

किमस्य भवतो यथा सुहृद एव नाशोऽवशः ॥ १६ ॥

पुरुषः । अज्ज अह इं ॥ आर्य अथ किम् ॥

राक्षसः । ॥ सावेगमात्मगतम् ॥ चन्दनदासोऽस्य प्रियसुहृदिति तस्य विनाशोऽस्य हुतभुक्प्रवेशहेतुरिति यत्सत्यमाकुलित इवास्मि सुहृत्पक्षपातिना हृदयेन ॥ प्रकाशम् ॥ भद्र तस्यापि तव प्रियसुहृदः सुचरितं विस्तरेण श्रोतुमिच्छामि ।

पुरुषः । अदोअवरं ण सक्कुणोमि मन्दभग्गो मरणस्स विग्घमुप्पादेदुं ॥ अतःपरं न शक्नोमि मन्दभाग्यो मरणस्य विघ्नमुत्पादयितुम् ॥

राक्षसः । भद्र श्रवणीयां कथां कथय ।

पुरुषः । का गदी । एसो खु णिवेदेमि । सुणोदु अज्जो ॥ का गतिः एष खलु निवेदयामि । शृणोत्वार्यः ॥

---

१ दिआदिदिण्ण H. २ कथय किं नु नारी० T, किमुत चारुनारी० H. ३ सेट्ठिजणस्स विसेसदो चन्दणदासस्स । H. ४ °दासस्य T. ५ °सुहृत् तद्विनाश एवास्य H. ६ चलितमेवास्ते युक्तपक्षपाताद्धृदयम् T. ७ सुहृद्वत्सलतया श्रोतव्यं H, सुहृद्वत्सलतया मर्तव्ये व्यवसितस्य inserted after this.

राक्षसः। भद्र अवहितोऽस्मि।

पुरुषः। अत्थि एत्थ णअरे पुप्फचत्तरणिवासी[1] मणिआरसेठ्ठी चन्दणदासो णाम॥ अस्त्यत्र नगरे पुष्पचत्वरनिवासी मणिकारश्रेष्ठी चन्दनदासो नाम॥

राक्षसः। ॥ सविषादमात्मगतम् ॥ एतत् तदपावृतमस्मच्छोकद्वारं[2] दैवेन। हृदय स्थिरीभव। किमपि ते कष्टतरमाकर्णनीयमस्ति॥[3] प्रकाशम् ॥ भद्र श्रूयते मित्रवत्सलः स साधुः। किं तस्य।

पुरुषः। सो एदस्स जिह्णुदासस्स पिअवअस्सो होदि ॥– स एतस्य जिष्णुदासस्य प्रियसुहृद् भवति ॥–

राक्षसः। ततस्ततः।

पुरुषः। तदो जिह्णुदासेण वअस्ससिणेहसरिसं अज्ज विण्णविदो चन्दउत्तो –॥ ततो जिष्णुदासेन वयस्यस्नेहसदृशमद्य विज्ञप्तश्चन्द्रगुप्तः ॥–

राक्षसः। किमिति।

पुरुषः। देव अत्थि मे (9) पज्जत्तो अत्थो। तस्स विणिमएण मुच्चिज्जदु मे पिअवअस्सो चन्दणदासो त्ति॥ देव अस्ति मे पर्याप्तोऽर्थः। तस्य विनिमयेन मुच्यतां मे प्रियवयस्यश्चन्दनदास इति॥

राक्षसः। ॥ स्वगतम् ॥ साधु जिष्णुदास। दर्शितो मित्रस्नेहः।

पितॄन् पुत्राः पुत्रान् परवदभिहिंसन्ति पितरो
यदर्थे सौहार्दं सुहृदि च विमुञ्चन्ति सुहृदः।
(10) परित्यक्तुं सद्यो[4] व्यसनिनि वयस्ये व्यवसितः
कृतार्थोऽसावर्थस्तव सति वणिक्त्वे[5] सुवणिजः॥ १७॥

॥ प्रकाशम् ॥ ततस्तथाभिहितेन किं प्रतिपन्नं मौर्येण।

पुरुषः। एव्वं भणिदेण चन्दउत्तेण पडिभणिदो जिह्णुदासो। ण मए अत्थस्स कारणेण चन्दणदासो संजमिदो किंदु पच्छादिदो णेण अमच्च-

---

१ पुप्फ...णिवासी omitted in all but H (M). २ अस्मच्छोकदीक्षाद्वारं T, मद्विनाशदीक्षाप्रवेशद्वारं M. H. ३ स्वगतम्। (सः) अयमभ्यर्णः शोकवज्रपातो हृदयस्य। in place of ततस्ततः in all but H (M). ४ व्यसनमिव सद्यो T, व्यसनसहितस्य H. ५ वणिक्त्वेऽपि वणिजः in all but H. (MN.) (9) Mss. read कुटुम्बभरणपज्जत्तो. (10) M प्रियं सद्यस्त्यक्तुम्, T प्रियं मोक्तुं सद्यो, H प्रियस्यार्थे योऽसौ.

रक्खसस्स घरअणो बहुसो वि जाचिदेण वि ण समप्पिदो त्ति[1] । ता जदि तं समप्पेदि तदो अत्थि से मोक्खो । अण्णहा पाणहरो से दण्डो त्ति । एवं भणिअ वज्झट्ठाणं आणत्तो चन्दणदासो । तदो जाव वअस्सचन्दणदासस्स असुणिदव्वं ण सुणामि ताव जलणं पविसामि त्ति जिण्णुदासो णअरादो णिक्कन्तो ॥(11) एवं भणितेन चन्द्रगुप्तेन प्रतिभणितो जिष्णुदासः । न मयार्थस्य कारणेन चन्दनदासः संयमितः किंतु प्रच्छादितोऽनेनामात्यराक्षसस्य गृहजनो बहुशोऽपि याचितेनापि न समर्पित इति । तद्यदि तं समर्पयति ततोऽस्त्यस्य मोक्षः । अन्यथा प्राणहरोऽस्य दण्ड इति । एवं भणित्वा वध्यस्थानमाज्ञप्तश्चन्दनदासः । ततो यावद् वयस्यचन्दनदासस्याश्रोतव्यं न शृणोमि तावज्ज्वलनं प्रविशामीति जिष्णुदासो नगरान्निष्क्रान्तः ॥

राक्षसः । न खलु व्यापादितश्चन्दनदासः ।

पुरुषः । ण दाव[2] । वावादीअदि । सो संपदं पुणो पुणो अमच्चरक्खसस्स घरअणं जाचीअदि । ण अ सो मित्तवच्छलदाए समप्पेदि । एदिणा कारणेण होदि[3] से मरणस्स कालहरणं ॥ न तावत् । व्यापाद्यते । स सांप्रतं पुनः पुनरमात्यराक्षसस्य गृहजनं याच्यते । न च स मित्रवत्सलतया समर्पयति । एतेन कारणेन भवत्यस्य मरणस्य कालहरणम् ।

राक्षसः । ॥ सहर्षमात्मगतम् । साधु चन्दनदास ।

[4]शिबिनेव समुद्भूतं शरणागतरक्षणात् ।
[5]निचीयते त्वया साधो यशोऽपि [6]सुहृदा विना ॥ १८ ॥

॥ प्रकाशम् ॥ भद्र गच्छेदानीं शीघ्रं जिष्णुदासं ज्वलनप्रवेशान्निवारय । अहं चन्दनदासं मरणान्मोचयामि ।

पुरुषः । अह केण उवाएण अज्जो चन्दणदासं मोचेदि ॥ अथ केनोपायेनार्यश्चन्दनदासं मरणान्मोचयति ।

---

१ त्ति omitted M T H. २ अज्ज दाव वावा॰ T, अज्ज ण दाव वावा॰ M H.
३ ण करेमि in place of होदि से T. ४ शिबेरिव M T H. ५ विचीयते M.
६ सुहृदा विना M T, सुहृदा मया H.

(11) M T H add अहं वि जाव (पिअवअस्सस्स) जिण्हु (विण्हु)-दासस्स असुणिदव्वं ण सुणामि ताव उब्बन्धिअ अत्ताणअं वावादेमि त्ति जिण्णुज्जाणं आअदे (म्हि) । after this.

राक्षसः । ॥ खड्गमाकृष्य ॥ नन्वनेन [1]व्यवसायसुहृदा ।

निस्त्रिंशोऽयं [2]विगतजलदव्योमसंकाशमूर्ति-
र्युद्धश्रद्धापुलकित इव प्राप्तसख्यः करेण ।
सत्त्वोत्कर्षात् समरनिकषे दृष्टसारः परैर्मे
[3]मित्रस्नेहाद्विवशमधुना साहसे मां नियुङ्क्ते ॥ १९ ॥

पुरुषः । अज्ज एवं सेट्ठिचन्दणदासजीविदरक्खणणेण पिसुणिदा विसमदसाविपाअपडिदा ण सक्कणोमि णिच्छिदपदं भणिदुं किं सुगिहिदणामहेआ अमच्चरक्खसपादा तुझे त्ति । ता करेह मे पसादं संदेहणिण्णएण ॥ इति पादयोः पतति ॥ आर्य एवं श्रेष्ठिचन्दनदासजीवितरक्षणेन पिशुनिता विषमदशाविपाकपतिता न शक्नोमि निश्चितपदं भणितुं किं सुगृहीतनामधेया अमात्यराक्षसपादा यूयमिति । तस्मात् कुरुत मे प्रसादं संदेहनिर्णयेन ।

राक्षसः । भद्र सोऽहमनुभूतभर्तृविनाशः सुहृद्विपत्तिहेतुरनार्यो दुर्गृहीतनामधेयो यथार्थो राक्षसः ।

पुरुषः । ॥ सहर्षं पुनः पादयोर्निपत्य ॥ हीमाणहे [4]किदत्थो ह्मि ॥ आश्चर्यम् । कृतार्थोऽस्मि ।

राक्षसः । भद्र उत्तिष्ठ । कृतमिदानीं कालहरणेन । निवेद्यतां जिष्णुदासाय यथैष राक्षसश्चन्दनदासं मरणान्मोचयति ॥ इति निस्त्रिंशोऽयमित्यादि पठन्नाकृष्टखड्गं परिक्रामति ॥

पुरुषः । पसीदन्तु अमच्चपादा । अत्थि दाव एत्थ पढमं चन्दउत्तहदएण अज्जसअडदासस्स वहो आणत्तो । सो अ वज्झट्ठाणादो केणवि अवहरिअ देसन्तरं अववाहिदो । तदो चन्दउत्तहदएण कीस एसो पमादो किदो त्ति अज्जसअडदासे समुज्जलिदो कोववह्णी घादअजणणिहणेण णिव्वाविदो । तदोपहुदि घादआ जं कंवि गिहिदसत्थं अपुव्वं पुरिसं पिट्ठदो वा अग्गदो वा पेक्खन्ति तदा अत्तणो जीविदं परिरक्खन्ता अप्पत्ता (12) वि वज्झट्ठाणं तुरिदं वज्झं वावादेन्ति । एवं गिहिदसत्थेहिं अमच्चपादेहिं गच्छन्तेहिं सेट्ठिचन्दणदासस्स वहो तुवराइदो भविस्सदि । ॥ निष्क्रान्तः ॥ प्रसीदन्त्वमात्यपादाः । अस्ति तावदत्र प्रथमं चन्द्रगुप्तहतकेनार्य-

---

१ व्यवसाय(महा)सुहृदा निस्त्रिंशेन । (ननु) पश्य M T, व्यसनसहायेन निस्त्रिंशेन H. २ सजल T. ३ मित्रस्नेहो विवशमथ वा H. ४ हीमाणहे दिट्ठिआ M T H.

(12) Mss. have ज्जेव or एव्व instead of वि.

शकटदासस्य वध आज्ञप्तः । स च वध्यस्थानात् केनाप्यपहृत्य देशान्तरमपवाहितः । ततश्चन्द्रगुप्तहतकेन कस्मादेष प्रमादः कृत इत्यार्यशकटदासे समुज्ज्वलितः कोपवह्निर्घातकजननिधनेन निर्वापितः । ततःप्रभृति घातकौ यं कमपि गृहीतशस्त्रमपूर्वं पुरुषं पृष्ठतो वाग्रतो वा प्रेक्षेते तदात्मनो जीवितं परिरक्षन्तावप्रातावपि वध्यस्थानं त्वरितं वध्यं व्यापादयतः । एवं गृहीतशस्त्रैरमात्यपादैर्गच्छद्भिः श्रेष्ठिचन्दनदासस्य वधस्त्वरायितो भविष्यति ।...॥

राक्षसः । अहो दुर्बोधश्चाणक्यबटोर्नीतिमार्गः ।

यदि हि शकटो नीतः शत्रोर्मतेन ममान्तिकं
किमिति निहतस्तेन क्रोधाद्वधाधिकृतो जनः ।
अथ [1]न कृतकं [2]तादृग्लेख्यं कथं स विभावये-
दिति मम मतिस्तर्कारूढा न पश्यति निश्चयम् ॥ २० ॥

॥ विचिन्त्य ॥

नायं निस्त्रिंशकालः प्रथममिह कृते घातकाभ्यां (13) विघाते
नीतिः कालान्तरेण प्रकटयति फलं किं तया कार्यमत्र ।
औदासीन्यं न युक्तं प्रियसुहृदि गते [3]मत्कृते चातिघोरां
व्यापत्तिं ज्ञातमस्य स्वतनुमहमिमां निष्क्रयं कल्पयामि ॥ २१ ॥

॥ खड्गमुत्सृज्य निष्क्रान्तः ॥

॥ इति कपटपाशो नाम षष्ठोऽङ्कः ॥

———

१ स M. २ तादृक् कष्टं T. तादृग्लेखं M B. ३ मत्कृतामेव घोरां T B.
(13) Mss. have घातकानाम्.

॥ ततः प्रविशति चण्डालो वज्रलोमा ॥

वज्रलोमा । ओशलध अय्या ओशलध । अवेध । हीमाणहे ।

यदि महह लक्खिदुं शे प्पाणे विहवे कुलं कलत्तं अ ।
ता पलिहलध विशं विअ लायापश्छं शुदूलेण ॥ १ ॥

अवि अ

होदि पुलिशश्श वाधी मलणं वा शेविदे अपश्छम्मि ।
लायापश्छे उण शेविदम्भि शअलं कुलं मलदि ॥ २ ॥

तं यदि ण पदिज्जध ता पेस्कध एदं लायापश्छकालिणं शेस्टिचन्दणदाशं वेज्झस्ताणं णीयमाणं ॥ आकाशे ॥ अय्या किं भणध । अस्ति शे के वि मोक्खोवाए त्ति । अस्ति अमच्चलक्खशश्श घलयणं यदि शमप्पेदि । ॥ पुनराकाशे ॥ किं भणध । एशे शलणागदवश्चले अत्तणो यीविदमेत्तश्श कालणादो ईदिशं अकय्यं ण कलिश्शदि त्ति । अय्या तेण हि अवधालेध शे अशुहं गदिं । किं दाणिं तुम्हाणं एत्थ पदीआलविआलेण ॥ अपसरत आर्या अपसरत । अपेत रे ।

यदीच्छथ रक्षितुं स्वान् प्राणान् विभवान् कुलं कलत्रं च ।
तत् परिहरत विषमिव राजापथ्यं सुदूरेण ॥

अपि च ।

भवति पुरुषस्य व्याधिर्मरणं वा सेवितेऽपथ्ये ।
राजापथ्ये पुनः सेविते सकलं कुलं म्रियते ॥

तं यदि न प्रतीथ तत् प्रेक्षध्वमेतं राजापथ्यकारिणं श्रेष्ठिचन्दनदासं वध्यस्थानं नीयमानम् ।...।आर्याः किं भणथ । अस्त्यस्य कोऽपि मोक्षोपाय इति । आर्या अस्त्यमात्यराक्षसस्य गृहजनं यदि समर्पयति ।...।किं भणथ । एष शरणागतवत्सल आत्मनो जीवितमात्रस्य कारणेनेदृशमकार्यं न करिष्यतीति । आर्याः तेन ह्यवधारयतास्याशुभां गतिम् । किमिदानीं युष्माकमत्र प्रतीकारविचारेण ।

---

१ after this T (A P) and H (M L) insert the verse वय्येह लाअवश्छं (vl. लाअदवं) विशं व पलिहलध शव्ववशणाइं । एदेशु वट्टमाणे होदि जणे शुलहाविणिवादे ॥ २ पलिहलेह विशं T. ३ शउत्तकलत्तं added here in all but H (M K H) ४ कुदो शे अवञ्झश्श मोक्खे । एवं उण added here H ५ शुहगदिं । एत्तिके दाणिं......पदीआलविहवे T H.

॥ ततः प्रविशति चण्डालेन बिल्ववक्त्रेणानुगतो वध्यवेशधारी शूलं स्कन्धेन वहन् कुटुम्बिन्या पुत्रेण चानुगम्यमानश्चन्दनदासः ॥

कुटुम्बिनी । ॥ सबाष्पम् ॥ हद्धी हद्धी ।

अम्हारिसाण वि[3] कुले णिच्चं चारित्तभङ्गभीरूणं ।
चोरजणोचिदमरणं होइ त्ति णमो किदन्तस्स ॥ ३ ॥

अह वा ण णिसंसाणं उदासीणेसु इदरेसु वा विसेसो अत्थि । तह हि

मोत्तूण आमिसाइं मरणभएणं तिणेहिं जअन्तं[7] ।
वाहाण [8]मुद्धहरिणं हन्तुं को णाम णिब्बन्धो ॥ ४ ॥

॥ समन्तादवलोक्य ॥ भो(1) जिह्णुदास कहं पडिवअणं वि ण मे पडिवज्जासि । अह वा दुल्लहा ते खु माणुसा जे एदस्सिं काले दिट्ठिवहे चिट्ठन्ति ॥

हा धिक् हा धिक् ॥

अस्मादृशानामपि कुले नित्यं चारित्रभङ्गभीरूणां ।
चोरजनोचितं मरणं भवतीति नमः कृतान्ताय ॥

अथ वा न नृशंसानामुदासीनेष्वितरेषु वा विशेषोऽस्ति । तथा हि

मुक्त्वामिषाणि मरणभयेन तृणैर्जीवन्तम् ।
व्याधानां मुग्धहरिणं हन्तुं को नाम निर्बन्धः ॥

... । भो जिष्णुदास कथं प्रतिवचनं न मे प्रतिपद्यसे । अथ वा दुर्लभास्ते खलु मानुषा य एतस्मिन् काले दृष्टिपथे तिष्ठन्ति ॥

चन्दनदासः । ॥सबाष्पम्॥ एदे अम्ह पिअवअस्सा (2) सरीरेहिं णिवट्टमाणा परिवत्तिदसोअदीणवअणा बाहगरुआए दिट्ठीए मं अणुगच्छन्ति ॥ एतेऽस्माकं प्रियवयस्या अश्रुपातमात्रेण कृतप्रतीकाराः शरीरैर्निवर्तमानाः परिवर्तितशोकदीनवदना बाष्पगुरुकया दृष्ट्या मामनुगच्छन्ति ॥

बिल्ववक्त्रः । अय्या चन्दणदाशा आअदे शि वज्झस्ताणं । ता विशय्येहि घलयणं ॥ आर्य चन्दनदास आगतोऽसि वध्यस्थानम् । तस्माद्विसर्जय गृहजनम् ॥

---

१ चन्द॰ T H. २ M T read the verse as prose. ३ वि कधं चारित्त॰ M, वि णिच्चं चारित्त॰ T, वि जदो णिच्चं चारित्त॰ H. ४ जणाणं विअ M. जणोचिदं T. ५ पत्तं M H. ६ णमो णमो M. ७ जीवन्ते H. ८ हरिणे H. ९ चन्द॰ omitted M H.

(1) Mss. add पिअवअस्स. (2) Mss. insert अंसुपादमेत्तकेण किदपदीआरा here.

चन्दनदासः । अज्जे णिवत्तेहि संपदं सपुत्ता । ण जुत्तं खु अदो-वरं अणुगच्छिदुं ॥ आर्ये निवर्तस्व सांप्रतं सपुत्रा । न युक्तमतःपरमनुगन्तुम् ॥

कुटुम्बिनी । ॥ सबाष्पम् ॥ परलोअं पत्थिदो अज्जो ण देसन्तरं ॥[1] ता अकालो दाणिं एसो [2]कुलवहूजणस्स णिवत्तिदुं ॥ परलोकं प्रस्थित आर्यो न देशान्तरम् । तस्मादकाल इदानीमेष कुलवधूजनस्य निवर्तितुम् ।

चन्दनदासः । अह किं ववसिदं अज्जाए ॥ अथ किं व्यवसितमार्यया ॥

कुटुम्बिनी । भत्तुणो चलणे अणुगच्छन्तीए अप्पाणुग्गहो [3]होदु त्ति ॥ भर्तुश्चरणावनुगच्छन्त्या आत्मानुग्रहो भवत्विति ॥

चन्दनदासः । अज्जे दुव्ववसिदं एदं । तुए अअं कुमारो असुणि-दलोअसंववहारो अणुगिह्णिदव्वो ॥ आर्ये दुर्व्यवसितमेतत् । त्वयायं कुमारोऽश्रुतलोकसंव्यवहारो बालोऽनुगृहीतव्यः ॥

कुटुम्बिनी । अणुगिह्णन्दु णं [4]सरण्णाओ कुलदेवदाओ । जाद पडसु [5]अपच्छिमं पिदुणो पादेसु ॥ अनुगृह्णन्त्वेनं शरण्याः कुलदेवताः । जात पतापश्चिमं पितुः पादयोः ॥

पुत्रः । ॥ पादयोर्निपत्य ॥ ताद किं दाणिं मए तादविरहिदेण अणुचिट्ठिदव्वं ॥ तात किमिदानीं मया तातविरहितेनानुष्ठातव्यम् ।

चन्दनदासः । पुत्त चाणक्कविरहिदे देसे वासिदव्वं ॥ पुत्र चाणक्य-विरहिते देशे वस्तव्यम् ॥

बिल्वक्रः । अय्या चन्दणदाशा णिखादे शूले । ता शय्ये होहि ॥ आर्य चन्दनदास निखातः शूलः । तस्मात् सज्जो भव ।

कुटुम्बिनी । अज्जा परित्ताअध परित्ताअध ॥ आर्याः परित्रायध्वं परि-त्रायध्वम् ॥

चन्दनदासः । अज्जे किमत्थं आक्कन्दसि । सग्गं [6]गदा खु ते देवा णन्दा जे दुक्खिदं [7]जणं अणुकम्पन्ति ॥ अथ किममर्थमाक्रन्दसि । स्वर्गं गताः खलु ते देवा नन्दा ये दुःखितं जनमनुकम्पन्ते ॥

---

१ चन्द० । अज्जे अअं मित्तकज्जेण मे विणासो ण उण पुरिसदोसेण । ता अल विसादेण ॥ कुटु० । अज्ज जइ एव्वं inserted here T. २ कुलजणस्स T. ३ होदु त्ति omitted H. ४ पसण्णाओ (कुल)देवदाओ M T H. ५ अप-च्छिमस्स M, पच्छिमेसु T. ६ गदाणं दाव देवा दुक्खिदं T. ७ इत्थीजणं पइदिणं M, परिअणं T.

वज्रलोमा । अले बिल्लवत्ता गेह्ण चन्दणदाशं । शयं य्येव घलअणे गमिश्शदि ॥ अरे बिल्ववक्त्र गृहाण चन्दनदासं । स्वयमेव गृहजनो गमिष्यति ॥

बिल्वबक्त्रः । अले वज्जलोमा एशे गेह्णामि ॥ अरे वज्रलोमन् एष गृह्णामि ।

चन्दनदासः । भद्द मुहुत्तं चिट्ठ जाव पुत्तअं परिस्सआमि ॥ पुत्रं परिष्वज्य मूर्ध्न्याघ्राय ॥ जाद अव्वस्सं भविदव्वे विणासे मित्तकज्जं समुव्वहमाणो विणासं अणुभवेहि ॥ भद्र मुहूर्तं तिष्ठ यावत् पुत्रकं परिष्वजे । ...... । जात अवश्यं भवितव्ये विनाशे मित्रकार्यं समुद्वहन् विनाशमनुभव ॥

पुत्रः । ताद किं एदं वि भणिदव्वं । कुलधम्मो[1] खु एसो अम्हाणं ।: तात किमेतदपि भणितव्यम् । कुलधर्मः खल्वेषोऽस्माकम् ।

वज्रलोमा । अले गेह्ण एदं ॥ अरे गृहाणैतम् ॥

॥ चण्डालौ गृह्णीतश्चन्दनदासम् ॥

कुटुम्बिनी । ॥ सोरस्ताडम् ॥ अज्जा परित्ताअध परित्ताअध ॥ आर्याः परित्रायध्वं परित्रायध्वम् ॥

॥ प्रविश्यापटीक्षेपेण राक्षसः ॥ भवति न भेतव्यं न भेतव्यम् । भो भोः शूलायतनौ (3) न खलु व्यापादयितव्यश्चन्दनदासः ।

येन स्वामिकुलं रिपोरिव कुलं दृष्टं विनश्यत् पुरा
मित्राणां व्यसने महोत्सव इव स्वस्थेन येन स्थितम् ।
आत्मा यस्य [2]च वञ्चनापरिभवक्षेत्रीकृतोऽपि प्रिय–
स्तस्येयं मम मृत्युलोकपद्वी वध्यस्रगाबध्यताम् ॥ ५ ॥

चन्दनदासः । विलोक्य सवाष्पम् । अमच्च किं एदं–॥ अमात्य किमेतत्–।

राक्षसः । त्वदीयसुचरितैकदेशस्यानुकरणम् ।

चन्दनदासः । सव्वं वि आआसं णिप्फलं करन्तेण तुए[3] किं अणुचिट्ठिदं ॥ सर्वमप्यायासं निष्फलं कुर्वता त्वया किमनुष्ठितम् ।

राक्षसः । सखे स्वार्थे एवानुष्ठितः ! कृतमुपालम्भेन । भद्र निवेद्यतां दुरात्मने चाणक्याय–

१ कुलक्कमो M. H. २ वधाय वः परि० M T. ३ ण मे पिअं अणुचिट्ठिदं अमच्चेण । M H. ४ एव हि जीवलोकः । M H.

(3) M H सेनापते, T शूलायतनाः.

वज्रलोमा । किं त्ति ॥ किमिति ॥

राक्षसः ।

दुष्कालेऽपि कलावसज्जनरुचौ प्राणैः परं रक्षता
नीतं येन यशस्विनातिलघुतामौशीनरीयं यशः ।
बुद्धानामपि चेष्टितं सुचरितैः क्लिष्टं विशुद्धात्मना
पूजार्होऽपि स यत्कृते तव गतो वध्यत्वमेषोऽस्मि सः ॥ ६ ॥

वज्रलोमा । अले विल्लवत्ता तुमं दाव शेट्ठिचन्दणदाशं गेह्णिअ एदश्श मशाणपादपश्श छायाए मुहुत्तं दाव चिट्ठ याव हगे अय्यचाणक्कश्श णिवेदेमि गिहिदे अमच्चलक्कशे त्ति ॥ अरे बिल्ववक्त्र त्वं तावच्छ्रेष्ठिचन्दनदासं गृहीत्वैतस्य श्मशानपादपस्य छायायां मुहूर्तं तिष्ठ यावदहमार्यचाणक्याय निवेदयामि गृहीतोऽमात्यराक्षस इति ।

बिल्ववक्त्रः । अले वय्यलोमा एवं भोदु ॥ इति सपुत्रदारेण चन्दनदासेन सह निष्क्रान्तः ॥ अरे वज्रलोमन् एवं भवतु ।............॥

वज्रलोमा । एदु अमच्चे ॥ राक्षसेन सह परिक्रम्य ॥ के एत्थ दुवालिआणं । णिवेदेहि (4) दाव णन्दकुलशंचुण्णअश्श (5) मोलिअकुलपडिस्टावअस्स अय्यचाणक्कश्श—॥ एत्रमात्यः ॥.........। कोऽत्र दौवारिकाणाम् । निवेदय तावन्नन्दकुलसंचूर्णकाय मौर्यकुलप्रतिष्ठापकायार्यचाणक्याय—

राक्षसः । ॥ स्वगतम् ॥ एतदपि नाम श्रोतव्यम् ।

वज्रलोमा । एशो अय्यणीदिणिअलिदबुद्धिविहवे गिहिदे अमच्चलक्कशे त्ति ॥ एष आर्यनीतिनिगालितबुद्धिविभवो गृहीतोऽमात्यराक्षस इति ॥

॥ ततः प्रविशति जयनिकावृतशरीरो मुखमात्रदृश्यश्चाणक्यः ॥

चाणक्यः । भद्र

केनोत्तुङ्गशिखाकलापकपिलो बद्धः पटान्तेऽनलः
पाशैः केन सदागतेरगतिता सद्यः समापादिता ।
केनानेकपदानवासितसटः सिंहोऽर्पितः पञ्जरे
भीष्मः केन च नैकनक्रमकरो दोर्भ्यां प्रतीर्णोऽर्णवः ॥ ७ ॥

वज्रलोमा । णं णीदिणिउणबुद्धिणा अज्जेण ॥ ननु नीतिनिपुणबुद्धिनार्येण ।

---

१ (णिअम) शंयमिद M T, णिअलशंयमिद M. २ पुलिशआले M H, पलिसल T. (4) M H णिवेदेध, T णिवेदेह. (5) Mss. have शंचुण्णणकुलिशश्श.

चाणक्यः । मा मैवम् । नन्दकुलविद्वेषिणा दैवेनेति वक्तव्यम् ।

राक्षसः[1] । ॥ स्वगतम् ॥ अये अयं दुरात्मा–अथ वा–महात्मा कौटिल्यः

आकरः सर्वशास्त्राणां रत्नानामिव सागरः ।
गुणैर्न परितुष्यामो यस्य मत्सरिणो वयम् ॥ ८ ॥

चाणक्यः[2] । ॥ विलोक्य सहर्षम् ॥ अयमसावमात्यराक्षसो येन महात्मना

गुरुभिः कल्पनाक्लेशैर्दीर्घजागरहेतुभिः ।
चिरमायासिता सेना वृषलस्य मतिश्च मे ॥ ९ ॥

॥ जयनिकामपनीयोपसृत्य च ॥ भो अमात्यराक्षस विष्णुगुप्तोऽभिवादयते ।

राक्षसः । ॥ स्वगतम् ॥ अमात्य इति लज्जाकरमिदानीं विशेषणम् । ॥ प्रकाशम् ॥ भो विष्णुगुप्त न मां श्वपाकस्पर्शदूषितं स्प्रष्टुमर्हसि ।

चाणक्यः । अमात्यराक्षस नायं[3] श्वपाकः । अयं खलु भवता दृष्टपूर्वः सिद्धार्थको नाम राजपुरुषो[4] येन व्याजसौहृदमुत्पाद्य तादृशं कपटलेखमजानन्नेव (6) लेखितस्तपस्वी शकटदासः । योऽप्यसौ द्वितियः स समृद्धार्थको नाम राजपुरुष एव ।

राक्षसः । ॥ स्वगतम् ॥ दिष्ट्या शकटदासं प्रत्यपनीतो मे विकल्पः ।

चाणक्यः ।– किं बहुना । एष संक्षेपः ।

एते[5] भद्रभटादयः स च तथा लेखः स सिद्धार्थक—
स्तच्चालंकरणत्रयं स भवतो मित्रं भदन्तः किल ।
जीर्णोद्यानगतः स चार्तपुरुषः क्लेशः स च श्रेष्ठिनः
सर्वोऽयं[6] वृषलस्य वीर भवता संयोगमिच्छोर्नयः ॥ १० ॥

तदयं वृषलस्त्वां द्रष्टुमागच्छति ।

राक्षसः । ॥ स्वगतम् ॥ का गतिः । एष पश्यामि ।

---

१ राक्ष० । स्वगतम् । omitted and the rest removed hence and inserted after राक्ष० । स्वगतम् । अमात्य इति लज्जाकरमिदानीं विशेषणम् further on H. २ चाण० omitted and the rest read in continuation of चाण० । मैवम् । नन्दकुलविद्वेषिण दैवेनेति० which precedes H. ३ नेमौ चण्डालौ । T. ४ राजपुरुषः । योऽप्यसौ द्वितियः सोऽपि समिद्धार्थको नाम राजपुरुष एव । शकटदासोऽपि तपस्वी तं तादृश लेखमजानन्नेव कपटलेखं मया लेखित इति T. ५ ये ते M, भृत्याः T. ६ सर्वोऽसौ मम [इत्यर्धोक्ते लज्जां नाटयति] M H, सर्वं मे [इत्यर्धोक्ते लज्जां नाटयति] T; सर्वोऽयं वृषलस्य० H (M).

(6) Mss. add मया here.

॥ ततः प्रविशति राजा विभवतश्च परिवारः ॥

राजा । ॥ स्वगतम् ॥ विनैव युद्धादार्येण जितं दुर्जयं परबलमिति लज्जित इवास्मि । मम हि

फलयोगमवाप्य सायकाना-
[1]मनियोगेन विलक्षतां गतानाम् ।
[2]स्वशुचेव भवत्यधोमुखानां
निजतूणीशयनव्रतप्रतिष्ठा[3] ॥ ११ ॥

अथ वा

विगुणीकृतकार्मुकोऽपि जेतुं-
भुवि जेतव्यमसौ समर्थ एव ।
स्वपतोऽपि ममेव यस्य तन्त्रे
गुरवो जाग्रति कार्यजागरूकाः ॥ १२ ॥

॥ चाणक्यमुपसृत्य ॥ आर्य चन्द्रगुप्तोऽभिवादयते ।

चाणक्यः । वृषल संपन्नास्ते सर्वा आशिषः । अयममात्यराक्षसः प्राप्तः । (7)

३ राजा[4] ॥ राक्षसमुपसृत्य ॥ आर्य चन्द्रगुप्तोऽभिवादयते ।

राक्षसः । ॥ विलोक्य स्वगतम् ॥ अये अयं चन्द्रगुप्तो य एष

बाल एव हि लोकेऽस्मिन् संभावितमहोदयः[5] ।
क्रमेणारूढवान् राज्यं यूथैश्वर्यमिव द्विपः ॥ १३ ॥

॥ प्रकाशम् ॥ राजन् विजयस्व ।

राजा । आर्य

जगतः किं न विजितं मयेति प्रविचिन्त्यताम् ।
गुरौ षाड्गुण्यचिन्तायामार्ये कार्येषु[6] जाग्रति ॥ १४ ॥

---

१ विधियोगेन विपक्षतां T. २ न शुचेव T. ३ व्रतस्य निष्ठा, H व्रतं प्रतुष्ट्यै T. ४ राक्ष० । स्वगतम् । योजितोऽनेन संबन्धः । added before this M T H, चाण० राजानमुपसृत्य । अयममात्यराक्षसः प्राप्तः । प्रणमैनम् । superadded T. ५ महोन्नतिः H. ६ त्वयि च M, कार्ये च H, चार्ये च T.

(7) H has चाणक्यः । वृषल संपन्नास्ते सर्वाशिषः । तदभिवादयस्व तावदत्रभवन्तममात्यराक्षसम् । अयं ते पैतृकोऽमात्यमुख्यः ।. With this M mostly agrees, adding राक्षसः आत्मगतम् । योजितोऽनेन संबन्धः ।. T omits अयं ते पैतृकोऽमात्यमुख्यः, retains the speech added by M, and superadds चाणक्यः । अयममात्यराक्षसः प्राप्तः । प्रणमैनम् ।.

राक्षसः । ॥ स्वगतम् ॥ स्पृशति मां भृत्यभावेन कौटिल्यशिष्यः । अथ वा विनय एवैष चन्द्रगुप्तस्य । मत्सरस्तु मे विपरीतं कल्पयति । सर्वथा स्थाने यशस्वी चाणक्यः । कुतः ।

द्रव्यं जिगीषुमधिगम्य जडात्मनोऽपि
नेतुर्यशस्विनि पदे नियता प्रतिष्ठा ।
अद्रव्यमेत्य तु विशुद्धनयोऽपि मन्त्री
शीर्णाश्रयः पतति कूलजवृक्षवृत्त्या ॥ १५ ॥

चाणक्यः । अमात्यराक्षस अपीष्यते चन्दनदासस्य जीवितम् ।

राक्षसः । भो विष्णुगुप्त कः संदेहः ।

चाणक्यः । (8) यद्येवं ततो गृह्यतामिदं शस्त्रम् ।

राक्षसः । भो विष्णुगुप्त मा मैवम्[1] । अयोग्या वयमस्य विशेषतस्त्वया गृहीतस्य ग्रहणे ।

चाणक्यः । अमात्यराक्षस योग्योऽहमयोग्यो भवानिति कथमेतत् ।

अश्वैः सार्धमजस्रदत्तकविकैः[2] क्षामैरशून्यासनैः
स्नानाहारविहारपानशयनस्वेच्छासुखैर्वर्जितान् ।
माहात्म्यात् तव पौरुषस्य मतिमन् दृप्तारिदर्पच्छिदः
पश्यैतान् परिकल्पनाव्यतिकरप्रोच्छूनवंशान् गजान् ॥ १६ ॥

अथ वा किमनेन । न भवतः शस्त्रग्रहणमन्तरेण चन्दनदासस्य जीवितमस्ति[3] ।

---

1 राक्षसश्चिन्तयति ॥ चाणक्यः ।

तपोवनं यामि विहाय मौर्यं त्वां चाधिकारे ह्यधिकृत्य मुख्यम् ।
त्वयि स्थिते वाक्पतिवत् सुबुद्धौ भुनक्तु गामिन्द्र इवैष चन्द्रः ॥

inserted after this H. २ °कविकैः T. ३ After this is inserted राक्षसः स्वगतम् ।

नन्दस्नेहगुणाः स्पृशन्ति हृदयं भृत्योऽस्मि तद्विद्विषां
ये सिक्ताः स्वयमेव वृद्धिमगमंश्छिन्नास्त एव द्रुमाः ।
शस्त्रं मित्रशरीररक्षणकृते व्यापारणीयं मया
कार्याणां गतयो विधेरपि नयन्त्याज्ञाकरत्वं चिरात् ॥

(vl. a कणाः, b पाणिपयसा छेद्याः c शरीरके च परुषं, d न यन्त्याज्ञा०, न यन्त्यालोचनागोचरम्) M T.

(8) M T H read अमात्यराक्षस अगृहीतशस्त्रेण भवता नानु(vl.अनु)-गृह्यते वृषल इत्यतः संदेहः । तद्यदि (सत्यमेव) चन्दनदासस्य जीवितमिष्यते, and H (M) has यदि चन्दनदासस्य जीवितमिष्यते instead of यद्येवम्.

राक्षसः । भो विष्णुगुप्त प्रह्वोऽस्मि । नमः सर्वकार्यप्रतिपत्तिहेतवे सुहृत्स्नेहाय ।

चाणक्यः । ॥ सहर्षं शस्त्रमर्पयित्वा ॥ वृषल अमात्यराक्षसेन गृहीतशस्त्रेणानुगृहीतो दिष्ट्या वर्धते भवान् ।

राजा । आर्यप्रसाद एष चन्द्रगुप्तेनानुभूयते ।

॥ प्रविश्य पुरुषः ॥ [2]जेदु जेदु देवो । अज्ज एसो खु भद्दभडप्पमुहेहिं संजमिदो मलअकेदू पडिहारभूमीए उवट्ठाविदो[3] ॥ जयतु जयतु देवः । आर्य एष खलु भद्रभटप्रमुखैः संयमितो मलयकेतुः प्रतीहारभूमावुपस्थापितः ।

चाणक्यः । भद्र निवेद्यताममात्यराक्षसाय । सोऽयमिदानीं [4]जानीते ।

राक्षसः । ॥ स्वगतम् ॥ कथं दासीकृत्य मामिदानीं विज्ञापनायां मुखरीकरोति कौटिल्यः । का गतिः ॥ प्रकाशम् ॥ राजन् विदितमेवैतद् यथा वयं मलयकेतौ कंचित् कालमुषिताः । तत् परिरक्ष्यन्तामस्य प्राणाः ।

॥ राजा चाणक्यमुखमवलोकयति ॥

चाणक्यः । वृषल प्रतिमानयितव्योऽयममात्यराक्षसस्य प्रथमः प्रणयः । ॥ पुरुषं प्रति ॥ भद्र उच्यन्तां भद्रभटप्रमुखाः । अमात्यराक्षसेन विज्ञापितो देवश्चन्द्रगुप्तः प्रयच्छति मलयकेतवे पित्र्यं विषयम् । अतो गच्छन्तु भवन्तः सहानेन । प्रतिष्ठिते चास्मिन् पुनरागन्तव्यमिति ।

पुरुषः । जं देवो आणवेदि ॥ परिक्रामति ॥ यद् देव आज्ञापयति ।...॥

चाणक्यः । भद्र तिष्ठ तावत् । अपरं चोच्यतां दुर्गपालो विजयपालः । अमात्यराक्षसेन गृहीतशस्त्रेण सुप्रीतो देवश्चन्द्रगुप्तः समाज्ञापयति । एष श्रेष्ठी चन्दनदासः पृथिव्यां सर्वनगरश्रेष्ठिपदमारोप्यताम् । अन्यच्च

---

1 After this is inserted the verse

मद्बुद्धिस्तव भाग्यानि राक्षसस्य पराक्रमः ।
वितथं यदि संयुक्तं भवेज्जेयो महेश्वरः ॥ H (M).

2 जेदु अज्जो । in all but H (MN). 3 एदं सुणिअ अज्जो प्पमाणं added here M T H. 4 राजकार्यं करिष्यति M.

(9) हस्त्यश्वेन समं सर्वं मुच्यतामद्य बन्धनात् ।
अमात्ये राक्षसे तेन किमस्माकं प्रयोजनम् ॥ १७ ॥

पुरुषः । जं (10) देवो आणवेदि । निष्क्रान्तः ॥ यदार्य आज्ञापयति।...।

चाणक्यः । भो राजन् चन्द्रगुप्त भो अमात्य राक्षस उच्यतां किं वां भूयः प्रियमुपकरोमि ।

राजा । किमतः परमपि प्रियमस्ति[१] ।

राक्षसः । यद्यपरितोषपस्तदिदं भवतु ।

वाराहीमात्मयोनेस्तनुमवनविधावास्थितस्यानुरूपां
यस्य प्राग्[३] दन्तकोटिं प्रलयपरिगता शिश्रिये भूतधात्री ।
म्लेच्छैरुद्वेज्यमाना भुजयुगमधुना संश्रितो[४] राजमूर्तेः
स श्रीमद्बन्धुभृत्यश्चिरमवतु महीं पार्थिवोऽवन्तिवर्मा[५] ॥ १८ ॥

॥ निष्क्रान्ताः सर्वे ॥

॥ इति संग्रहणं नाम सप्तमोऽङ्कः ॥

॥ समाप्तमिदं मुद्राराक्षसं नाम नाटकम् ॥

---

१ M T have after this राजा राक्षसेन समं मैत्री राज्ये चारोपिता वयम् । नन्दाश्चोन्मूलिताः सर्वे किं कर्तव्यमतः परम् (vl. प्रियम्) ॥; H gives this stanza, but omits the prose. It superadds राक्षसः आत्मगतम् । नन्दस्नेह०. २ चाणक्यः । तथापीदमस्तु H; M omits राक्षसः and reads the passage in continuation of the preceding speech. ३ प्राक् पोत्रकोटिं H. ४ पीवरं M H. ५ पार्थिवश्चन्द्रगुप्तः.

(9) In place of vii 17 H reads विना हस्त्यश्वं क्रियतां सर्वबन्धनमोक्षः इति । अथ वा अमात्यराक्षसे नेतरि किं हस्त्यश्वेन प्रयोजनम् । तदिदानीम् विना वाहनयुग्येभ्यो मुच्यतां सर्वबन्धनम् । पूर्णप्रतिज्ञेन मया केवलं बध्यते शिखा ॥. With this M and T generally agree.

(10) Mss. read अज्जो.

MUDRĀRĀKSHASA OR THE SIGNET RING

NOTES

Act 1

i.0[1] नान्द्यन्ते—A dramatical performance (नाट्य) had its prelude (पूर्वरङ्ग). Drama or नाटक, as an offspring of नाट्य, accepted the nine preliminaries of the prelude. They were, however, dropped one after another as time went on; and only नान्दी was retained. It consisted of a benedictory stanza pronounced by the manager of the prelude (पूर्वरङ्गसूत्रधार). On his retiring, the manager of the play (नाटकसूत्रधार) entered; and the play began with its prologue (प्रस्तावना). Latterly, the prelude was dispensed with altogether, when नान्दी, प्ररोचना &c. were made parts of the prologue. Much ingenuity is wasted on the interpretation of नान्द्यन्ते सूत्रधारः by later writers on dramaturgy and commentators of plays, showing a deplorable ignorance of the history of Sanskrit Drama. About नान्दी see the following verses:-यद्यप्यङ्गानि भूयांसि पूर्वरङ्गस्य नाटके । तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये ॥ आशीर्वचनसंयुक्ता स्तुतिर्यस्मात् प्रयुज्यते । देवद्विज-नृपादीनां तस्मान्नान्दीति सा स्मृता ॥.

सूत्रधारः *i. e.* नाटकसूत्रधारः, who is thus defined—नर्तनीयकथासूत्रं प्रथमं येन सूच्यते । रङ्गभूमिं समासाद्य सूत्रधारः स उच्यते ॥

i.I. धन्या केयं—शिव is represented as supporting गौरी on the left thigh and carrying the river-goddess गङ्गा on the head. This is poetically construed into a source of Gauri's jealousy. विजया—She is one of the female friends and confidants of उमा; See शब्दकल्पद्रुम. सुरसरित्—The holy गङ्गा flowed, of yore, in the heavenly region. To oblige भगीरथ who practised severe austerities to win her favour, she agreed to come down to the lower regions and absolve his forebears burnt to ashes by wrathful कपिल. शिव helped her in the descent and held her on his head where she has been ever since. At the earnest supplications भगीरथ, the god let loose a stream which followed him to the nether world. See रामा. I. The figure of speech (अलंकार) is वक्रोक्ति. The equivokes are based on the रूढ and योगरूढ signification of शशिकला and on the direct and indirect objectival relation implied in नारीं पृच्छामि. Cultured people,

of yore, took delight in वक्रोक्ति, प्रहेलिका &c. *vide* का. सू. As an instance of the former may be cited Rat. *V. P.*

i.2. पादस्याविर्भवन्तीं०—' The term नृत्त denotes 'rhythmical movements regulated by the marking of musical intervals and by time. Distinct therefrom is नृत्य or pantomime grounded on the externation of feelings. ' The dance here referred to is ताण्डव, for which see Nat. Sa. IV. The present participle अभिनयतः, like प्रयुञ्जानस्य further on, is used intrasitively. दोष्णाम्—शिव, in the form of नटराज, is represented as having a thousand arms; so the word दोषन् is used in the plural number. ज्वलनकणमुच दृष्टि—The god शिव is three-eyed (त्र्यक्ष). The sun forms the right, and the moon the left eye. Between the two up in the forehead is the third eye. It is the eye of fire. This is here referred to. त्रिपुरविजयिन्—शिव, the conqueror of the three aerial cities of *asuras*. Worsted in fight by gods, the *asuras* repaired to मय, their architect who constructed for them aerial cities of gold, silver and iron respectively which could be invisible at will. Secure behind their walls they went about harrassing the three worlds. At the request of gods, शिव, specially improvised with a bow and an arrow of magic virtue, destroyed the three cities at one stroke with an igneous shaft; and with them perished the *asura* host. See Mb. VII, 203, 62–80. The figure of speech is स्वभावोक्ति. With the stanza cf. *Rat. II.* V. II 55–56.

The benedictory stanzas foreshadow the crooked policy of चाणक्य and his solicitude to save the life of राक्षस whom he wants to win over.

i.23. मुद्राराक्षसम्—मुद्रया संगृहीतो राक्षसो यस्मिन्. Some dissolve it as a कर्मधारय and then resort to लक्षणा. नाटकम्—It is thus defined:— नाटकं ख्यातवृत्तं स्यात् पञ्चसन्धिसमन्वितम् । विलासर्द्ध्यादिगुणवद् युक्तं नानाविभूतिभिः ॥ पञ्चाधिका दशपरास्तत्राङ्काः परिकीर्तिताः । एक एव भवेदङ्गीः शृङ्गारो वीर एव वा ॥ S. D. 6.

i.3. चीयते.—On स्तम्बकारि adj. from स्तम्ब m., a sheaf of corn, cf. P. III. 224. स्तम्बशकृतोरिन्. There is a fusion (संकर) of अर्थान्तरन्यास and अप्रस्तुतप्रशंसा here.

i.31. तथापविद्वान्—What follows is a poetical device to introduce the principal character of the play. The manager and his wife translate themselves to पाटलिपुत्र of the time of चंद्रगुप्त *alias* चाणक्य. There is the towntalk of राक्षस seizing Chandra; and the manager's wife is led by it to understand that there is to be the seizure of Chandra, the Moon by राक्षस, राहु, that is to

say, the eclipse of the Moon. The manager explains to his wife that राहु may seek to assail Chandra in full splendour, but there will be no eclipse. For the union of Budha saves Chandra. Indignant at the talk of the seizure of Chandra, that is, Chandragupta, चाणक्य enters and the play begins, the manager and his wife retiring.

संगीतकम्—Originally signifying the triad of नृत्त, गीत and वाद्य, the term comes to mean any one of the three by the process of लक्षणा, see Chaturakalinātha on S. R. I. I. 21. In the passage under notice it signifies 'acting,' as also in the prologues of Nag- Mal. &c. In M., I. 52., it means playing on musical instruments and in K. p. 201, l. 3, it denotes dancing.

i.4. गन्ध m. pl. aromatics; गन्ध m. sing. smell.

i.5. गुणवत्युपाय—For the six *gunas* or courses of action in dealing with an enemy see Ak.—संधिर्ना विग्रहो यानमासनं द्वैधमाश्रयः; and for the four *upāyas* or statesmanly tactics see Kam. 18·3 साम दानं च भेदश्च दण्डश्चेति चतुष्टयम्. The establishment of order or stability as opposed to disorder or anarchy is स्थिति. The triad of धर्म, अर्थ and काम is त्रिवर्ग. There is a fusion of श्लेष and रूपक.

i.56. उवणिमन्तिदा—The feeding of ब्राह्मण relates to the श्राद्ध ceremonial. Of all श्राद्ध seasons the eclipse day is the most meritorious; see V.P. राहोश्च दर्शने दत्तं श्राद्धमाचन्द्रतारकम् । गुणवत् सर्वकामीयं पितृणामुपतिष्ठति ॥ The scriptures enjoin that the श्राद्ध offering should be made just at the time when the Moon is in the *umbra*: see Ap. D. S. II, 7-18, 23-25. The offering on the eclipse day consists of money presents, uncooked food or rich sweetmeat (see पाकविशेष of the play).

i.5[7]. उवरज्जदि किल चन्दो त्ति—This is the reading of H (M). Others insert भअवं before चन्दो which is rejected, because it cannot be construed with चन्द्र, meaning चन्द्रगुप्त, i.511. एवं खु णअरवासी—Here णअर by pre-eminence denotes the city of पाटलिपुत्र, and the public report pertains to the designs of राक्षस against Chandragupta. For the use of नगर in the restricted sense see DHVS. स्थाने खलु कुसुमपुरस्यानन्यनगरसदृशी नगरमित्यविशेषग्राहिणी पृथिव्यां स्थिता कीर्तिः ॥

i.514. विप्रलब्धा is here used in the sense of *deluded*. The manager's wife misunderstands what the people talk about. There

is no attempt on the part of any one to deceive her. So I drop केनापि of Mss.

i.6. क्रूरग्रहः स०—See Bri S. 5, 17 and गर्ग quoted by Utpala thereon. For ग्रह in the sense of राहु see A. S. 601; see also R. II. 28. What बुधयोग is and how it averts the attack of राहु on the Moon, it is difficult to say. It is alluded to in Am. B. Bh. 1. 8. and in the Gujarati poet Premanand's D. H. 23. 3.

For a better understanding of the stanza I propose another explanation which aims at solving or cutting the knot. It is as under. 'Malignant Rahu (ग्रह), in concert with Ketu, *now* (*i. e.* in day time) seeks to assail by might Chandra (*i. e.* the moon) in full splendour. But the horizontal contact (योग) of the sign कन्या (*i. e.* Virgo) presided over by बुध (*i. e.* Mercury) saves the Moon (from the eclipse).' Here योग is loosely used in the sense of लग्न and बुधयोग in the sense of बुधस्वामिकलग्न *i. e.* कन्यालग्न, for which see *infra* iv. 176-8 *notes*. The mention of कन्यालग्न points to फाल्गुन as the month in which the events of Act I. take place. Taken in connection with the plot of the play the stanza is easy of interpretation. 'One cruel of purpose, that is, राक्षस, in concert with Malayaketu, seeks to assail Chandragupta strong (lit. perfect) in all the members of the body politic. But the agency (योग) of persons under the leadership of the wise one (बुध), that is चाणक्य, saves Chandragupta (from the assailment)'. In this suggestive sense बुधयोग stands for बुधस्वामिकयोग, that is, भद्रभटादियोग.

The term केतु denotes मलयकेतु whereof the initial member is dropped; compare भामा for सत्यभामा and दत्त for देवदत्त. The elision of the final member gives चन्द्र from चन्द्रगुप्त and शकट from शकटदास. Compare गुरु for शिवगुरु in S. S. G. 2. 21. The rule of syllabic elision confined to proper nouns in संस्कृत is extended to common nouns in प्राकृत and in modern Vernaculars of the संस्कृत stock; e. g. Pr. अजुओ D. N. I. 17., Sk. अयुक्पर्ण ; Pr. छिण्णो D. N. III. 27; Sk. छिन्नचारित्र; Guj. मेना, Pr. मयणसलाया D. N. VI 117; Guj. सीमन्त, Sk. सीमन्तोन्नयन. The term मण्डल is the collective designation of the seven members (अङ्ग or प्रकृति) of the body politic, which are given in the following verse :—स्वाम्यमात्यश्च राष्ट्रं च दुर्गं कोशो बलं सुहृत्। परस्परोपकारीदं सप्ताङ्गं राज्यमुच्यते॥ Kam. IV. I. When all the members are whole and strong the मण्डल is said to be संपूर्ण and the king is संपूर्णमण्डल; See काम. VIII 3 and उपाध्यायनिरपेक्षटीका thereon.

The verse क्रूरग्रहः स० is quoted in Vāgbhata's Kā.to illustrate the poet's proficiency in ज्योतिष. The figure of speech is श्लेष.

चन्द्रं संपूर्णमण्डलम्—is the reading of T (PE.) and H. Others give चन्द्रमसंपूर्णमण्डलम्. It remains to be seen whether this is to mean असंपूर्णमण्डलम् चन्द्रम् or पूर्णमण्डलं चन्द्रमसम्, taken with reference to Chandragupta. The former construction attributes weakness to Chandragupta, a statement which चाणक्य is sure to have resented. But there is no specific indication of it in his speech. The latter construction is admissible but not likely. For the name that is re-uttered is surely चन्द्र and not चन्द्रमस्. So the reading of the majority is rejected.

i.7. कौटिल्यः कुटिल—One of the ancestors of विष्णुगुप्त *alias* चाणक्य was कुटिल, after whom he is called कौटिल्य. For further information see the Introduction. The proper noun कौटिल्य m. should not be confounded with the abstract noun कौटिल्य n. meaning crookedness. मौर्येन्दुः—Of Chandra (*i. e.* Chandragupta) the Maurya. सनाम्नः (समानं नाम यस्य, तस्य ; बहुव्रीहिः)—of his name sake.

i.73. प्रस्तावना—The prologue or प्रस्तावना is meant to acquaint the audience with the author and the play, as also to introduce a character or characters of the play. Of the various modes of doing this, the one here used is the उद्घात्यक mode. One of the characters of the play from behind the stage, hearing what is said on the stage and interpreting it differently, enters, and the play begins, the manager having retired. In connection with this see the following verses of S. D. नटी विदूषको वापि पारिपार्श्विक एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते । चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः । आमुखं तत् तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ पदानि त्वगतार्थानि तदर्थगतये नराः योजयन्ति पदैरन्यैः स उद्घात्यक उच्यते ॥

i. 74. ततः प्रविशति शिखां—Chanakya's touching the lock of hair on his head for a fresh vow and his defiant speech are suggestive of his pretended arrogance which is meant to lead to a public rupture with Chandragupta.

The manuscripts read मुक्तां शिखां परामृशन्. But the lock of hair must have been tied up on the fulfilment of the vow of extirpating the Nandas. So the hair could not be loose. I have accordingly dropped the word मुक्ताम् which has been interpolated in the stage direction.

i.8. वध्यमानां...को मेच्छति शिखां मे—The present participle वध्यमाना implies a recent past action; see P. III. 3. 131. The interpolation of मुक्ताम् in the stage direction in mss. may be traced to वध्यमानाम् being taken to denote the present. The stanza नन्दकुल° is quoted in Alam. kau. as an instance of मालारूपक. I would read the stanza as follows—नन्दकुलकालभुजगस्य बहलकोपानलस्य धूमलताम्। अद्यापि नह्यमानां वध्यः को वेच्छति शिखां मे, and make it परंपरितरूपक.

i.9. उल्लङ्घयन् मम—There is a fusion (संकर) of उपमा and परंपरितरूपक here. The stanza contains the वह्निपतङ्ग maxim.

i.9[6]. कार्याभियोग एव—चाणक्य says this to allay the fears of his pupil, observing the trepidations of the latter. i.9[13]. प्रकाशीभवन्तम् is equivalent to प्रकाशीभूतम्; see the note on वध्यमानाम् *supra*. i. 9[12-13] सोऽहम्...कुतः यस्य मम—The particle कुतः is here superfluous Cf. Nag.IV. अहो जगद्विपरीतमस्य महासत्त्वस्य चेतः...कुतः...प्राणान्...एष साधु स्तृणमिव...यः परार्थं जहाति. The expletive character of कुतः in Sanskrit fiinds a parallel in the use of the Gujarati particle के in the following sentence :—कोइ नोकरी एवी नथी के जेमां माणस दरेक वात पोतानी मुनसफीथी करी शके. The particles कुतः and के, derived from किम्, introduce subordinate relative sentences in Sanskrit and Gujarati.

i.10. श्यामीकृत्याननेन्दून्—The personification of दिश् as अङ्गना or युवति is very common in संस्कृत literature. Here, however, we have the personification of युवति as दिश् in consequence of the faces of the wives of the enemies being represented as so many Moons. The stanza contains the figures समस्तवस्तुविषयरूपक and परंपरितरूपक. It may be noted here that the use of the simile ज्वलन इव वने is meaningless after the express identification of क्रोध and वह्नि. The stanza contains the दग्धेन्धनवह्नि maxim.

i.11. शोचन्तोऽवनतै°—The present indicative पश्यन्ति expresses a recent past action here; see P. III. 3. 131, वर्तमानसामीप्ये वर्तमानवद्वा. The figure of speech is पर्याय coupled with उपमा.

i.11[4]. प्रतिज्ञाभर—Here भर signifies अतिशय. शस्त्रं धारयामि—चाणक्य continues to wield the sword (शस्त्र) which is the minister's badge of office, and does not retire to the penance forest only for the sake of Chandragupta.

I.12, समुत्खाता नन्दा—There is the union (संसृष्टि) of उपमा

and यथासंख्य here. As हृदयरोग or हृद्रोग is one and not manifold and as उत्खात is more appropriately predicable of शल्य, I have preferred हृदयशल्याः to हृदयरोगाः in the text. शल्य in the sense of a barb is both masculine and neuter; see Ak. वा पुंसि शल्यं शङ्कुर्ना ॥

i.121. अथ वा अगृहीते—In the determined opposition of राक्षस who identified himself with the cause of his fallen master and waged war to death, the spirit of Nanda was still alive. Hence the statement किमुत्खातं नन्दवंशस्य. In order to make the Maurya king secure, it was necessary to subdue the opposition of राक्षस and to win him over.

i.122. To make the passage correspond to the first two lines of the foregoing stanza I read चन्द्रगुप्ते लक्ष्म्याः instead of चंद्रगुप्त लक्ष्म्याः of Mss.

I. 125. तपोवनगतोऽपि घातितः—A penance forest was regarded as a sanctuary; see Ar. II 2. प्रदिष्टाभयस्थावरजङ्गमानि च ब्राह्मणेभ्यो ब्रह्मसोमारण्यानि तपोवनानि च तपस्विभ्यो गोरुतपराणि प्रयच्छेत् ।. Hence it was that Dushyanta had to give up the chase of the deer in S. i.

i.13. ऐश्वर्यादनपेत—For the कर्मप्रवचनीय construction तं गच्छन्त्यनु see P. I. 4. 90. The adjective निःसंग means disinterested or void of cupidity here; see Tr. S. रागसङ्गौ तु गृध्नुता. The figure of speech is काव्यलिङ्ग.

I. 14. अर्थेन च—Construe the latter half as follows:—भृतये समुदिताः प्रज्ञाविक्रमभक्तयो येषां गुणाः ते नृपतेर्भृत्याः । इतरे संपत्सु चापत्सु च कलत्रम् (इव). A servant (भृत्य) is supported (भ्रियते) and he renders service. A wife (भार्या) has to be supported (भरणीया), but she does not serve. A servant who does not render service to his master is just in the category of wife (कलत्र or भार्या) to him. Compare P. Y. 1 सर्वं हि सैन्यमनुरागमृते कलत्रम् ।. The figure of speech is अप्रस्तुतप्रशंसा.

i. 141. The sentence कथमसौ वृषलस्य साचिव्यग्रहणेन सानुग्रहः स्यादिति occurs before i. 14. in Mss. It is there read in continuation of अत एवास्माकं त्वत्संग्रहणे यत्नः, on which it is made to depend. Such a construction is inadmissible in the passage under notice which is an apostrophe beginning with साधु and ending in i. 14 चापत्सु च ॥. So I restore the sentence to its right place just after i.14. नशयान is a सुप्सुप्समास ; see काव्यालं. सू. V. 2. 12. नैकशब्दः सुप्सुपेति समासात्. Here we have an enumeration of the measures

taken by चाणक्य to counteract and mollify the hostility of राक्षस. i. 14³ विषकन्या, विषकन्यका, विषमयी कन्या or विषाङ्गना, the poison-maid, was a beautiful damsel, whose system was charged with poison to such an extent that an intercourse with her was believed to cause death; see Susr; I. 5. विषकन्योपयोगाद्वा क्षणाज्जह्यादसून् नरः. See also As S. Su. आजन्मविषसंयोगात् कन्या विषमयी कृता । स्पर्शोच्छ्वासादिभिर्हन्ति तस्यास्त्वेतत् परीक्षणम् ॥ तन्मस्तकस्य संस्पर्शात् म्लायते पुष्पपल्लवौ । शय्यायां मत्कुणैर्वस्त्रे यूकाभिः स्नानवारिणा । जन्तुभिर्म्रियते ज्ञात्वा तामेवं दूरतस्त्यजेत् ॥. She is different from her namesake of astrology, born under an inauspicious configuration of planets. She is also to be distinguished from योगनारी or योगाङ्गना of Dk., a very siren employed to poison an enemy secretly. Mr. Tawney directs the attention of the reader to the 11th tale in the *Gesta Romanorum*, where an Indian queen sends a poison-maid to Alexander the Great. Aristotle frustrates the stratagem; see Lau. i. 14⁴ जनापवाद m—an evil report among the people. i.14⁵ अभिव्यक्तये—for demonstration, to demonstrate. i. 14⁷ The clauses शक्य: खल्वेव...प्रमार्ष्टुमिति are subordinate sentences showing cause depending on the principal sentence लोकप्रत्ययार्थम्... भागुरायणेनापवाहितः...मलयकेतुः ।. With शक्यः read in the first clause, we have to supply शक्यम् in the second to agree with अयशः which is neuter. i. 14¹⁰ नानाव्यञ्जनाः—compare वैतालिकव्यञ्जनः ii.23⁵⁸. i. 14¹¹ प्रचारगतम्—all about their doings, movements. i. 14¹² कृतकृत्यता—the condition of seeming malcontents. There are four types of malcontents, क्रुद्धकृत्य, लुब्धकृत्य, भीतकृत्य, and अवमानितकृत्य, their grounds of disaffection being anger, cupidity, fear and indignity; see Niti V. स्वामिनेऽस्वदोषाभ्यामुपहतवृत्तयः क्रुद्धलुब्धभीतावमानित : कृत्याः १०॥६३॥; see also Kam. XVIII. 24. 26. and Ar. दण्डिन् speaks of them in Dk. The term is twice used by विशाखदत्त in the political signification; see Mu. ii. 7⁶. and iv. 2. It occurs in Ram. II. 100. 69, H. V. XIV., 17. Yas. I pp. 400, ll. 4, as also in Susr. K. 1. 3. and As. S. Su. For the grounds of disaffection of भद्रभट and others see Mu. iii. 24¹⁷⁻³¹. सहोत्थायिन्—a companion in a war of revolution. i. 14¹³ प्रधानपुरुष—a person of eminence; hence a high official.

The use of कृत्य m. a malcontent, being mostly confined to polity its meaning was early forgotten, which gave rise to

mislections in general literature. Thus in the passage तेषु तेषु कृत्येषु प्रासरन् परोपजापाः, of Dk. just alluded to, कृत्येषु has been changed to अकृत्येषु by some ignorant revisionist; and in the text before us कृतककृत्य has been corrupted to कृतकृत्य. Two more cases of syllabic elision occur in the play, one in act III, 19[7]—कौमुदीमहोत्सवप्रतिषेधस्य किं फलमार्यः पश्यति, and the other in act V, 9[22],—एतेषांमध्ये केचिद्वरैः कोशहस्तिभ्यामर्थिनः, where we have to read पश्यतीति and कोशहास्तिकाभ्याम् respectively, as will be explained later. कृतकृत्य adj. would mean gratified, satisfied, whereas कृत्य m. means a dissatisfied person, a malcontent, and कृतककृत्य a seeming malcontent. It is true that भद्रभट and others had been raised to posts of eminence and gratified; but latterly they were turned into seeming malcontents by चाणक्य for political purposes as will appear in act III. I, therefore, read कृतककृत्य. परिकल्पितावरणमङ्गला of वीरराघव in U. also presents a case of syllabic elision. It should be, as I understand, परिकल्पितावतरणमङ्गला. For अवतरणमङ्गल or अवतरणक see K. p. 68, l. 16. The variants परिकल्पितविमानावतरणमङ्गला and परिकल्पितरथावरणमङ्गला lack the sense of अवतरणक and are to be rejected. i.14[13] तीक्ष्णरसदादीनाम्—See Vai.—रसाधानं विषाधानं तीक्ष्णा मर्मणि घातकाः । The term तीक्ष्ण occurs in Mv. V. and A. R. V. In the latter play शूर्पणखा is spoken of as रसज्ञा. i. 14[14] क्षितिपतिप्रत्यासन्न m. a personal attendant of the king, a *hazuri*. i.14[15] औशनसी दण्डनीति—the science of politics expounded by उशनस् or शुक्र. This sage is highly respected as a political thinker. He is last of the divine compilers of नीति; see Mb. XII. 59, 29, 80, 85. कौटिल्य makes obeisance to him and often refers to him in his अर्थशास्त्र. He recognised दण्डनीति only as विद्या, rejecting as independent sciences त्रयी, वार्ता and आन्वीक्षिकी, and advocated the policy of मित्राप्ति. His work is lost, the so-called शुक्रनीति being a modern fabrication. चतुःषष्ट्यङ्गे ज्योतिःशास्त्रे—according to गर्गसंहिता there are twenty-four principal themes and forty subordirate ones, together making up the sixty-four अङ्गानि of the science of heavenly bodies. i. 14[19] अनुष्ठेयं भविष्यति is equal to अनुष्ठास्यते. i. 14[20] अस्मत्तः stands for अस्माभिः. The suffixes तस्, त्रा and त्र afford early glimpses of the analytical

structure in the synthetical संस्कृत. i. 1420 प्रधानप्रकृति—the principal member of the body politic, that is to say, the king. प्रकृति is synonymous with अङ्ग a member of the body politic; see Ak.—स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि च । राज्याङ्गानि प्रकृतयः. Of these, the king is the chief; hence he is called प्रधानप्रकृतिः see *infra*. प्रधानवैरम् III. 12. and उत्तमाङ्ग VI. 5. The term is used by भवभूति in माल. X—प्रधानप्रकृतिकोपस्त्वेवं परिहृतः. i. 1421. In politics तन्त्र n. signifies internal administration; see नीति. V.—स्वमण्डलपालनाभियोगस्तन्त्रम् ।. उदास्ते—is passive, remains inactive, see Si. II 42. स्वयमभियोगदुःखैरसाधारणैरपाकृतं × × × राज्यं—In as much as there is no word answering to असाधारण in the succeeding stanza which is meant to bear out the statement under notice by the comparison of नरेन्द्राः and गजेन्द्राः, I suspect that the text is somewhat corrupt. Under this impression I propose to read स्वयमभियोगदुःखैरसाधारणं × × × राज्यं [sovereignty not attended by (lit. not mingled with) the paines of personal exertion] which would be the negative counterpart of स्वयमाहृत्य भुञ्जाना नरेन्द्राः: compare S. IV. उत्कण्ठासाधारणं परितोषमनुभवामि.

I. 15. स्वयमाहृत्य—Compare नीति. V.—का नाम निर्वृतिः स्वयमूढतृणभोजिनो गजस्य. There is a fusion (संकर) of अप्रस्तुतप्रशंसा and तुल्ययोगिता. i. 151. यमपटिक—See Hch. p. 170,—प्रविशन्नेव च विपणिवर्त्मनि कुतूहलाकुलबहुलबालकपरिवृतमूर्ध्वयष्टिविष्कम्भवितते वामहस्तवर्तिनि भीषणमहिषारूढप्रेतनाथसनाथे चित्रवति पटे परलोकव्यतिकरमितरकरकलितेन शरकाण्डेन कथयन्तं यमपाटिकं ददर्श । The instrumental यमपटेन denotes साहचर्य. With यमपट compare कामपट, कादं. p. 316, l. 8.

I. 16. पणमह जमस्स—The term जमस्स, coming from यम् P. I. is suggestive of the all-subduing power of the God of death; and the diminutive देवएहि, derived from देव with the suffix क, implies a sort of contempt of other gods. तडफडन्तं—see D. N. V. 59.—तडफडिअं परिचालिअम्मि and compare Gujarati तडफड or तरफड. The form देवएहिं reminds us of Vedic. देवेभिः. The stanza has a hidden meaning (वस्तुध्वनि). The speaker says by implication :—" Ye adherents of the Nandas ! Make your homage to all-subduing चाणक्य. Of what avail are others ? He punishes with death all those who profess devotion to others, their souls trembling in mortal agony." The stanza serves as a premonition (पताकास्थानक), as it shadows forth the execution of शकटदास and the arrest of चंदनदास.

I. 17. जीविअव्वं—Livelihood. The stanza by implication (वस्तुध्वनि) points out the advantages of winning the good graces of

चाणक्य by loyalty (भक्ति). विसमाओ is the double masculine ablative singular formed from the ablative singular विसमा (Sk. विषमात्) by the addition of the suffix ओ (Sk. तस्) with a view to distinguish it from the nominative plural विसमा (Sk. विषमाः). On the shortening of the long vowel ई of गृहीत in प्राकृत see. Hai. V. VIII, I. 101 —पानीयादिष्वित्. The stanza contains the figure अर्थान्तरन्यास. Coupled with it there is काव्यलिङ्ग in the first half and व्याघात in the second. i. 17⁶ जाव एदं...गाअामि। see Hch. p. 52 :—यमपट्टिका इत्यम्बरे चित्रमालेखन्त्युद्गीतिकाः i. 17¹⁰ सुगृहीतनाम्नः–See Tr. S.—अथ यः प्रातः स्मर्यते शुभकाम्यया। स सुगृहीतनामा स्यात्; see also Jagaddhara on Mal. I. सुगृहीतं शोभनोच्चारणं बलिकर्णादिवन्मङ्गल्यं नाम यस्य. i. 17¹¹ अत्तणो केरअस्स मह धम्मभादुणो घरं होदि—The speaker means to say that since चाणक्य was not a disbelieving Bauddha or Jain but a devout follower of the orthodox faith, he would be glad to hear his religious discourses. This is, of course, a pretext of the spy in disguise to get admission. धर्मभ्राता (धर्मेण भ्राता) is a सुप्सुपसमास. केर or केरअ is a Pr. postposition expressing possessive relation; see Hai. V. VIII. 2.147—इदमर्थस्य केरः।. It is related to Sk. ईय and कीय. Though originally a derivative suffix, it is used as a separate word and the noun or pronoun of which it forms a possessive adjunct is put in the genitive case; see Mal. VII, तस्स ज्जेव्व केरअस्स अत्तणो सरीरस्स. In the same way the suffix तण derived from the Sk. secondary suffix तन is turned into a possessive adjunct governing the genitive case in the अपभ्रंश; see Hai. V. VIII. 4.422.—संबन्धिनः केरतणौ. i. 17¹⁶ ण सव्वो सव्वं जाणादि—see Mb. III. 72.4.—सर्वः सर्वं न जानाति सर्वज्ञो नास्ति कश्चन। नैकत्र परिनिष्ठास्ति ज्ञानस्य पुरुषे क्वचित्॥ If the speaker be quoting a portion of this stanza, the text should read सव्वो सव्वं ण जाणादि. We shall have to note such transpositions later on. i. 17²⁰ सर्वज्ञतामुपाध्यायस्य see *infra* act VII; 8,—आकरः सर्वशास्त्राणां०. i. 17²² कास चन्दो अणभिप्पेदो—The question ostensibly partakes of the nature of an enigma, to which the reply is कमलाण. What the speaker insinuates is noted below in the comment on कमलाण मण०. कास चन्दो अणभिप्पेदो–A glance at the next speech of the spy and the speech of चाणक्य that succeeds shows that the dislike or hatred referred to is not confined to one person. I, therefore, read कास (Sk. केषाम्) instead of कस्स (Sk. कस्य), for which see Hai. V. VIII. 3. 63. i. 17²⁶ तुमं दाव एत्तिअं जाणासि—The present indicative जाणासि here stands for the potential or imperative as does हरन्ति for हरन्तु in Si. IV. 66.

i. 18. कमकाण मण०—The speaker insinuates that there are persons in Pushpapura who outwardly affect loyalty, but inwardly hatch treason. The stanza contains the figure अप्रस्तुतप्रशंसा. रूवाहिन्तो- In the प्राकृत हि, त्तो and हिन्तो are ablative terminations serving for the singular and the plural alike. Of these हि bears an affinity to भ्यम् and ह्यम् surviving in युष्मभ्यम्, अस्मभ्यम्, तुभ्यम् and मह्यम्; and through भ्यम् and ह्यम् it is related to भ्याम्, भ्यस् and भिस्. The Sk. भ्यम् and ह्यम् and the Pr. हि do not distinguish singular from the plural. त्तो, too, which is derived from Sk. तस्, makes no distinction of number as it is not originally a case termination. हिन्तो presents a combination of हि and त्तो as सुन्तो does of सु and त्तो. The superaddition of त्तो helps to avoid the confusion of the instrumental plural रूआहि and the ablative singular रूआहि. The nasal in हिन्तो and सुन्तो compensates for the loss of the first member of the conjunct त्तो. i. 18[13] प्रकृतिचित्तपरिज्ञाने—Here प्रकृति denotes citizens; see Med.–प्रकृतिर्गुणसाम्ये स्यादमात्यादिस्वभावयोः । योनौ लिङ्गे पौरवर्गे i. 18. The phrase अथ किम् implies अङ्गीकार; see Ha. 266. i. 18[10] अत्थि एत्थ णअरे—Here अत्थि (Sk. अस्ति) is an expletive. It is used as an introductory particle. In i. 18[19] किंदु उण the particle उण also is an expletive. i. 18[21] चन्दसिरिणो is equal to श्रीचन्द्रस्य, that is, श्रीमतश्चन्द्रस्य in संस्कृत. The inversion is warranted by the oft-quoted rule—प्राकृते लिङ्गवचनमतन्त्रं पूर्वनिपातानियमश्च. i. 18[35] समावेशिता literally means *caused to be enjoyed*; compare संविश्. i. 18[40], कायस्थ इति लघ्वी मात्रा—The term मात्रा here and in महामात्र signifies 'dignity'. कायस्थ, therefore, does not denote the caste, but signifies a *scribe* or *clerk* in the passage before us. i. 18[44] मणिकार—a pearl merchant; see K. K. II 113, रत्नावलीं जलधरा जनयन्ति किंन्तु संस्कारमत्र मणिकारगणाः करोति । श्रेष्ठी (श्रेष्ठं धनादिकमस्त्यस्य)—a rich man, a wealthy head of a guild. In place of जस्स गेहे of mss. I read जस्सिं (Sk. यस्मिन्) in the text corresponding to अनात्मसदृशे and चन्दनदासे in the next speech. See also Mk. I—पुरिसेसु णासा णिक्खिवीअन्ति ण उण गेहेसु. न्यासीकृत्य (अन्यासं न्यासं कृत्वा *i. e.* न्यासमिव समर्प्य)—note the form. The terms बहुपक्षपात, प्रियवयस्य and सुहृत्तम mark and differentiate the degree of intimacy of राक्षस with जीवसिद्धि, शकटदास and चन्दनदास respectively. i. 18[54] प्रणय—attachment; प्रणयिन्—having attachment, attached; hence ननु वक्तव्यं राक्षस एवास्मदङ्गुलिप्रणयी संवृत्तः—I here have राक्षस attached to my finger, so to say; that is, राक्षस will now seek me, he will, of himself, fall into my clutches. Compare Ku. V. 11—कुतोऽक्षसूत्रप्रणयी तया करः and Amaru. 54, गृहाणेमं मुग्धे नय च निजकण्ठप्रणयिताम्. चाणक्य means to say that the acquisition of

the ring of राक्षस paves his way to bring about his surrender. In an instant he here forms, in his mind, the entire plan of severing राक्षस from मलयकेतु and securing him, which is detailed in the last three acts of the play. विस्तर meaning detailed description, should be distinguished from विस्तार signifying expanse; see P. III. 3. 33. 57. and Ak. विस्तारो...व्यासः स च शब्दस्य विस्तरः i. 1871–72 mss add here पणामणिहुदा कुलवहु विअ. To me the portion appears spurious. The florid style ill suits the character of the secret agent. So I omit it. i. 1864 पञ्चवरिसदेसीओ—nearly five years of age; see P. V. 3. 67—ईषदसमाप्तौ कल्पदेश्यदेशीयरः. अववरक m. an apartment. See Sam. S. XVIII, 24, अल्पाल्पास्तु चतुष्कुड्या ये तेऽपवरका मताः. From it is derived ओरडो in गुजराती. The causal दापित stands for the primary दत्त. i. 1882 अस्यानुरूपं फलम्--an adequate reward of this, that is, employment in a more important secret mission. i. 1892 गृहीतो जयशब्दः—The customary salutation जेदु अज्जो is hailed by चाणक्य as an auspicious utterance presaging his triumph. i. 18109 वृषलाद् भूषणानि प्रतिगृह्य—चाणक्य directs विश्वावसु and his brothers to see him on their way back; for the scheming king-maker wants to trump the ornaments through the first named on राक्षस without his knowing that they were of Parvataka. In the latter part of the fictitious letter which is fathered on राक्षस these ornaments are described as presents from Chandragupta to राक्षस. i. 18111 उत्तरोऽयं लेखार्थः—The fictitious letter is given in *act*. V. 917-25 *infra*.

i. 19. कौलूतः—The king of कुलूत modern Kulu. The kingdom is on the right bank of the Sutlej, south east of काश्मिर and north-east of the जालंदर Doab. It was a flourishing state in the 7th and 8th centuries. It is mentioned by वराहमिहिर, बाण and Yuan-Chwang. मलयनरपतिः सिंहनादः—The territory ruled by सिंहनाद (मलयजनपद) lay in the हिमालय between the Rapti and the Gandaki. Its situation is roughly indicated by modern Malebhum in नेपाळ. The hillstate of Malyaketu was bounded on the east by मलयदेश, on the south by कुलूत and on the west by काश्मिर. The fictitious letter of the fifth act proposes the partition of the kingdom of Malayaketu by these three states. They must, therefore, be conterminous with it. It is to be presumed that the father of Malayaketu was called पर्वतक, पर्वतेश्वर or शैलेश्वर from his having ruled over पर्वतदेश. वराहमिहिर mentions the Pārvatīyas in his Bri. S. The fact of the king of the Pārvatīyas being designated मलयकेतु with which the reader is requested to compare विन्ध्यकेतु of Priy. D. induces me to suppose that the Pārvatīyas were

an offshoot of the Himalayan Malayas. पारसिकाधिराजः-The पारसिक country is Persia. It is mentioned by बाण in Hch. VII—"इहसीय एवान्तरं तुषारगिरिगन्धमादनयोरुत्साहिनः, किष्कुस्तुरुष्कविषयः, प्रादेशः पारसिकदेशः, शशपदं शकस्थानम्. चित्रगुप्तः प्रमार्ष्टु—चाणक्य means that Chitragupta should not thenceforth be anxious about the five Mlechchha kings; for he would speed them off to the realm of यम even before the expiration of their full term of life. The sentence refers to their untimely and grueful end described in *act V.* चित्रगुप्त is the accountant of यम. It is his dnty to see that no one exceeds the lease of life granted to him or her. *Vide.* स्थलबिलजलान्तरालविहारिणां प्राणिनामद्यापि चित्रगुप्तेनापरिमृष्टमानत्वादनासादिताहिंसः—Yas. II. 221, 11⁴-⁶. The figure of speech in the last line of the stanza is काव्यलिङ्ग. i.19¹ सर्वमनभिव्यक्तमेवास्ताम्—चाणक्य changes his mind, as he wants to get the letter written by शकटदास. i. 19³. प्रयत्नलिखितानि—inscribed with effort. अस्फुट—not graceful. In ancient times there was oral teaching and every thing was learnt by rote. Pundits knew how to write; but their writing lacked grace and ease. After अस्फुटानि the conjunctive particle च is understood. वत्स श्रोत्रियाक्षराणि०—here and अहो दर्शनीयान्यक्षराणि—*infra* are meant to allay the suspicions of the pupil as to why चाणक्य got the letter written by another person. i. 194. केनापि stands for the correspondent, कस्यापि for the addressee and स्वयम् for the carrier, that is सिद्धार्थक in the present case. किमपि refers to the oral clue. वाच्यम् is the passive potential participle of the causal of वच्. i. 19⁵. The suppression of the name of चाणक्य as the author of the letter to be written and the specific mention of सिद्धार्थक as its carrier are meant to hoodwink शकटदास. बाह्यनामन्—the addrrss on the outer side of a letter, superscription. i. 19¹² मुद्रय—As regards the practice of stamping letters with red chalk (धातुद्रव) and such other material, see P.C. VIII. 34. i. 19¹³. Mss omit तथा करोति and read i. 19²⁵-³³ in continuation of the speech. Under this arrangement the order of the rescue of शकटदास comes first and then there is the order of his impalement. That is, as they say, puting the cart before the horse. The order of impalement should have precedence over the order of rescue. I accordingly restore the textual sequence by rearranging the parts. i. 19¹⁶ कालपाशिको दण्डपाशिकः—The term दण्डपाशिकः (दण्डपाशो प्रहरणे अस्य, see P. IV. 4. 57.) denotes the head of the metropolitan police. It occurs in Bri. Kath. I. 2. 139. The word is also written दाण्डपाशिक. In Panch. II. 2. it is mis-spelt दण्डपाशक and in Bri. Kath. I. 19.83.95.138.141.185. दण्डवासिक, The name pro-

per, of the officer here is कालपाशिक for he is inexorable like Yama whose weapon is कालपाश. The reading कालपाशिको दण्डपाशिकश्च is palpably wrong. i. 19zz अस्मच्छरीरम्—The first personal pronoun stands for चन्द्रगुप्त. i. 19z9 भयसंज्ञां ग्राहयितव्याः—should be made tò experience the sense of fear. The fright and flight of the executioners implies an armed assault. So I insert त्वया गृहीतशस्त्रेण before and भय after सरोषं eliminating दाक्षिणाक्षिसंकोच which I take to be spurious. In support of the emendation see *VI* 1918 *infra.* भयापदेश—manifestation of fear. Before this Mss add गृहीतसंज्ञेषु which is pleonistic. I drop it. i. 1935 अज्ज गहीदो--This incomplete utterance of शकटदास. coming after the speech अपि नाम दुरात्मा राक्षसो गृह्येत of चाणक्य is construed by the latter as prophetic. It is an auspicious augury; and चाणक्य rejoices at it.

i. 20 चाणक्कम्मि अकरुणे—The locative. चाणक्कम्मि stands for the instrumental; compare, भावे धण्णे पुण्णे त्ति मं भणादि । किं हगे शल्लावके कोश्टके कुम्भके वा । Mk. VIII, where धण्णे does the the office of धण्णेण; see Hai. V. VIII 3. 135, द्वितीयातृतीययोः सप्तमी. The Sk. pronominal case ending स्मिन् appears in Pr. as म्मि, स्सिं (Jain Pr. सि or अंसि) and हिं. Of these स्सिं and हिं are applied to pronouns and म्मि to nouns and pronouus alike. The stanza contains the figure अप्रस्तुतप्रशंसा. i. 2015 The mss. read किं ण जाणादि अज्जो. The interrogative construcction is somewhat inappropriate in the mouth of the honey-tongued pearl merchant. I, therefore, read णं जाणादि अज्जो. i. 2016 परिहवादो वि महन्तं—the positive महन्तं stands for the comparative. i. 2019. उचितमेवेदमस्म०—The pronoun इदम् stands for the seat offered (आसनम्). There is a sly reference here to the close intimacy of the pearl merchant with the minister राक्षस. i. 20 3 अपि प्रचीयन्ते—This is the customary greeting to a tradesman; see अनष्टं वैश्यम्. Ap. D. S. I. 4.14,18. The speeches अपि प्रचीयन्ते and अह इं । अज्जस्स प्पसाएण अखण्डिदा वणिज्जा । are general statements introductory to the particular question which follows.i. 20z7 न खलु चन्द्रगुप्तदोषा अतिक्रान्तपार्थिवगुणान् स्मारयन्ति प्रकृतीः—The construction, though irregular, is sanctioned by usage. Compare Bk. XVII. 109, ततो मातलिना शस्त्रमस्मार्यत महीपतिः. i. 21 णं सरअ०. This metrical passage is turned into prose in manuscripts. There has been a similar transformation in the beginning of the first प्रवेशक of कौमुदीमहोत्सव, where the prose जइ साहाग्गोलंबा सिलीमुहसणाहा .वम्महसिहिसंणिभा कुसुमगुच्छआ दीसंति असोअरुक्खाणां । stands for the ārya साहग्गाइं सिलीमुहसंणाहोलम्बिआइं कुसुमाणं । गुच्छा अ वम्महसिही दिस्सन्ति असोअरुक्खाणं ॥. i. 214-6 चन्दनदास understands by प्रतिप्रिय what is technically spoken

of as प्रणय in Ar.; so he makes the monitry offer. नन्दस्य अर्थरुचे:—King Nanda is said to have been very avaricious. His hoards were valued at ninety-nine crores of gold coins. He is said to have taxed hides or furs which had been never taxed before; see Jayaswal's Hind. Pol. II; 33; p. 164. अपरिक्लेश is the opposite of परिक्लेश, one of the varieties of दण्ड (punishment); see वधोऽर्थग्रहणं चैव परिक्लेशास्तथैव च। इति दण्डविधानज्ञैर्दण्डोऽपि त्रिविध: स्मृत: ॥ काम. XVII. 9. Harsh measures such as imprisonment, torture &c., come under परिक्लेश. i. 21[10] अणुगिहीदोह्मि—The pearl merchant expresses his thankfulness for the non-employment of harsh measures. i. 21[17] कीदिसो उण तिणाणं.—This is a proverb; see कृशानुना सह तृणानां कीदृश: कलह: S. H. 16. The derivative adjectives कीदृश: and ईदृश: are equivalent to the primitive क: and अयम्. They are merely interrogative only and demonstrative in signification. Compare एतादृशम् II. 17[3], तादृशेषु III. 25 &c. i. 21[24] तत्प्रच्छादनमात्रं दोषमुत्पादयति—Compare. प्रस्थितागतौ च निवेदयेत्, अन्यथा......दोषं भजेत् Ar. 2. 36. i. 21[26]. For संभ्रम in the sense of dismay, panic, see Med. एव्वं इदं—Mark, the wily pearl merchant uses आसीत् and not अरक्षयत. i. 21[30] छल—चन्दनदास uses the word in the sense of *blunder*. चाणक्य takes it in the sense of *trick*, and calls upon the pearl merchant to exculpate himself from the charge of treason by delivering the family of राक्षस. For the senses of छल and अच्छल see Med. छलं स्खलितशाठ्ययो: and D. N. p. 11.l. 3. अच्छलमनपराध:। The editions MHT read वाआच्छलं (= वाक्छलम्). It is thus defined' अविशेषाभिहितेऽर्थे वक्तुरभिप्रायादर्थान्तरकल्पनं वाक्छलम् ।; see न्या. सू. I. 2. 53. It is *speaking at cross purpose*. It may be either intentional or unintentional. The former is based on wilful misconstruction. The latter is simply a case of ignorant blundering. When चाणक्य says to चन्दनदास 'राक्षसस्य गृहजनं गृहेऽभिरक्षसि', he means that he has been sheltering the family of राक्षस in his house. The *present* अभिरक्षसि denotes the *present perfect continuous* tense. चन्दनदास takes it to denote the *present continuous* and denies the charge; for the family of राक्षस was not in his house at the time. Then चाणक्य slyly refers to the flight of the partisans of Nanda leaving their family with others without consulting their wishes, and adds that the concealment of the fact only constitutes a crime. चन्दनदास then says that the family of राक्षस was in his house at the time of the stampede. Thereupon चाणक्य accuses him of making conflicting statements. This he refutes by saying that it is merely a case of ignorant

blundering. Sharply blaming the pearl merchant for what he took to be wilful misconstruction, he returns to the charge of treason and asks him to give up the family of राक्षस. As the point turns on छल and अच्छल, I give preference to the reading of H. (be, M).

i. 22. विक्रान्तैर्नयशालिभिः—The instability of sovereign power was instanced by the insurrection of चन्द्रगुप्त, the defection of Parvataka, the risings on the frontier of Sakas, Yavanas etc., The potential व्यवस्येत् denotes अनवक्लृप्ति (impossibility); see *P. III*, 3. 145. There is a fusion (संकर) of समासोक्ति and उपमा in the stanza.

i. 23. आस्वादितद्विरद.—The present इच्छति stands for the potential; compare *K. P.* 157, कुमुदिन्यपि दिनकरकरानुरागिणी भवति । कमलिन्यपि शशिकरद्वेषमुज्झति । निशापि वासरेण सह मिश्रतामेति । ज्योत्स्नाप्यन्धकारमनुवर्तते । छायापि प्रदीपाभिमुखमवतिष्ठते । तडिदपि जलदे स्थिरतां व्रजति । जरापि यौवनेन संचारिणी भवति. The employment of the present indicative for the imperative and the potential points to the influence of प्राकृत on संस्कृत. So does also the use of participles for verbal forms. The stanza contains the fusion (संकर) of उपमा and अप्रस्तुतप्रशंसा. i. 23[3]. उस्सारणा०—Officers of justice are ordering people to move aside and make way for जीवसिद्धि who is being expelled from the town with disgrace. i. 23[10] अनुभूयतां चिरं०—I would like to read च in place of चिरं in order to link the sentence of which the words quoted above are a part, with the two sentences that go before. i. 23[19]. राक्षसकलत्रप्रच्छादनम्—The generic term प्रच्छादन signifies screening a person in the house as also concealing his or her whereabouts.

i. 24. परसंवेदन—Surrender or betrayal of another, of pigeon in the case of शिबि and of the family of राक्षस in the case of चन्दनदास. संवेदन is here equivalent to निवेदन. शिबिना विना—King शिबि, of उशीनर near गांधार, was known for his great chairty which was once put to test by Indra and Agni. The latter, in the form of a pigeon, was pursued by the former in the shape of a falcon. The pigeon took shelter in the lap of the king. The falcon demanded its prey, in lieu of which it would accept nothing but an equal weight of the king's own flesh. शिबि cut out a piece from his thigh and placed it in the balance, which was found wanting. He added piece after piece, but the bird proved heavier still. So he put his whole body in the balance. This outweighed the pigeon; and the falcon flew away. The pigeon which remained, solved the mystery. See Mb. III. 130,131. 20-24, 1-32 and Mb. III 196. 11-36. On another occasion a

ब्राह्मण went to शिबि and demended food which was to be no other than the flesh of his son, Vrihadgarbha, who should be killed and cooked for the purpose. The king did so and placed the food before him, when he asked शिबि to partake of it himself. He was just going to do so, when the ब्राह्मण stayed his hand, extolled his devotion, and, restoring his son to life, disappeared. See Mb. III. 197. 21-31. and कथा VII. 88. 97. i. 241-2. अनुभूयतां तर्हि राजकोपः—चाणक्य means to say that the king will be highly displeased and will punish him severely. राजकोप here is contrasted with राजप्रसाद् *supra.* In no way cowed down, चन्दनदास defiantly tells चाणक्य to do his worst *himself*, at which the latter apparently flies into rage and is going to sentence him to death by impaleoment; but pretending to get him punished more severely, he commits his case to the unforgiving and relentess king who will order चन्दनदास and his family, to be executed. It is on this account that the sentence शीघ्रमयं दुष्टवणिक् is left incomplete. चाणक्य was going to complete it with the words शूलमारोप्यताम्.

i. 25. त्यजत्यप्रियवत्॰—The prediction is literally verified in the seventh act. The figure of speech is अनुमान.

i. 25². प्रविश्य शिष्यः—On his way back from the gaoler's शार्ङ्गरव learns, of the forced release of शकटदास by सिद्धार्थक and of the subsequent flight of them. So he *hurries* to चाणक्य to apprise him of it. i. 256 संभावय—overtake, seize.

I. 26. दृष्टवीर्यमहिमा—fem. nom. sign. of the बहुव्रीहि base दृष्टवीर्यमहिमन् without a suffix, or with the feminine suffix आ. The suffix ई would give femine दृष्टवीर्यमहिम्नी. The stanza ये याताः॰ contains the figure काव्यलिङ्ग i. 26¹. The stage disections प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा and आकाशमवलोकयन् should be distinguished from आकाशे. The former are used when a speaker addresses one that is absent as if he or she were standing in person before him. It is used to introduce an apostrophe. The latter presumes that the addressec is present behind the stage and within hearing.

I. 27. On आरण्यक गज see पाल. 4. 30. An elephant not herding with others is colled एकचर. The reading विगाहमानम् is not acceptable, inasmuch as विगाह. I. A. is transitive and requires an object to complete its sense in the active voice. विगाढमानं—pervaded, penetrated. The stanza contains उपमा.

END OF ACT I

called

The Signet Found.

ACT II

II. 0[1]. ततः प्रविशत्याहितुण्डिकः—On the employment of spies in the guise of यमपटिक, आहितुण्डिक etc. see Niti V. चारसमुद्देश. The double forms आहितुण्डिक (P. IV. 4. 21.) and अहितुण्डिक (Ak,) like दण्डपाशिक and दाण्डपाशिक *supra* are authorised by the rule—संज्ञापूर्वको विधिरनित्यः ।.

II. 1. जाणन्ति तन्त०—The stanza serves as a premonition (पताकास्थानक) presaging the disgrace and downfall of राक्षस owing to ill-managed internal affairs, ill-judged external relations and ill-kept counsel as a counsellor of Prince Malayaketu. तन्त्र n—(1) medicine; (2) internal administration; see Vai. तन्त्रं स्वराष्ट्रचिन्तायां शास्त्रौषधमखेष्वपि. In the text तन्त्र in the sense of *medicine* stands for विषतन्त्र, that is, an antidote. So तन्त्रयुक्ति means—(1) application of antidotes, and (2) art of internal administration. मण्डल-(1) the magic ring preventing the escape of the spell-bound serpent, see Hch. p. 125.—अपगमनाशङ्कया रुन्धन् दश दिशः; (2) the zone of friendly, hostile and neutral states, see काम. VIII. मन्त्र—(1) spells; (2) political schemes. The figure of speech is श्लेष. I read ते सप्पाणिव उवअरन्ति (Sk. ते सर्पनृपानुपचरन्ति) to suit the scheme of the गाथा metre. If we accept the reading ते सप्पणराहिवे उवअरन्ति with mss. we get the गीति metre, the use of which is very rare in plays anterior to the 8th century A.D. ii. 1[1]. भणासि and भणाह (act IV) are present indicative second person singular and plural of भण् with the final अ of the प्राकृत root changed to आ. ii. 1[2]. The name जिण्णविस (=जीर्णविष) is very appropriately given to the snake-charmer; compare the names निपुणक, प्रियंवदक, करभक &c. अहं वि अहिणा खेलिदुं इच्छामि—The speaker means that he *likes* to divert himself with snake sports; they are his favonrite इष्ट sports. The snake-charmer takes him to mean that he wants to play with snakes away; and he puts him away with the words णं खेलदि ज्जेव०. This is *speaking at cross purposes* intentionally. ii[2] राजकुल n.—The royal house hold, the king's household, that is, the household of Prince Malayaketu.

II. 2. This verse is turned into prose in mss. Construe नौषधिकुशल इति व्यालग्राही मत्त इति मतङ्गजारोहो जितकाशीति राजकुलसेवकश्च नाशमनुभवन्ति. Here इति shows हेतु. नौषधिकुशल, like नश्यान i. 14 is नञ् तत्पुरुष समास. जितकाशी (जितेन काशते इति); compare मत्तकाशिनी. The figure of speech is दीपक.

II. 3. कौटिल्यधीरज्जु०—The verse bears the same import as the prose that goes before it. This is what मल्लिनाथ calls भङ्ग्यन्तरकथन; see the commentary on. Si. 3. 13.—प्रायेणैकार्थमप्यनेकं श्लोकमुक्तिविशेषलाभाल्लिखन्ति कवयः. This is indulged in by श्रीहर्ष in his N. to such an extent that it becomes irksome. The plural उपायहस्तैः indicates plurality of statesmanly tactics. The figure of speech is रूपक.

II. 4. विरुद्धयोर्भृशमिव०—The word वशा is used in a variety of senses; see Med. To restrict the sense गज is added to it. Hence there is no एकार्थतादोष here; see काव्यालं० सू० II. 2.12. न विशेषश्चेत्. The figure of speech is उपमा.

ii. 41. ततः प्रविशति०—Here the word सपरिजन. should be supplied. There are similar omissions in the stage directions of the fourth and fifth acts announcing the entrance of Malayaketu. This is evident from the stage direction प्रियंवदकः सपरिजनो निष्क्रान्तः succeeding in the second, कञ्चुकी सपरिजनो निष्क्रान्तः in the fourth and सपरिजनो निष्क्रान्तो मलयकेतुः in the fifth act.

II. 5. वृष्णीनामिव०—On the legend of the extermination of the यादवs see Mb. XVI. There is a union (संसृष्टि) of the figures उपमा and अतिशयोक्ति.

II. 6. नेदं विस्मृतभक्तिना०—The complex sentence may be construed as under:—स्वर्गगतोऽपि देवः शात्रववधेनाराधितः स्यादिति (कृत्वा) परदास्यमेत्य नीतावस्यर्थं (च) निपुणं (च) मयेदं मनो दीयते. There are four adjuncts of मया namely (1) न विस्मृतभक्तिना, (2) न विषयव्यासङ्गमूढात्मना (3) न प्राणप्रच्युतिभीरुणा and (4) नात्मप्रतिष्ठार्थिना, where the negative particle standing apart conveys the same sense as one compounded to form नञ् समासः. For शात्रव (शत्रुरेव शात्रवः) derived from शत्रु with the स्वार्थ suffix अ, see. P. V. 4. 38.

II. 7. आनन्दहेतुमपि०—On गन्धगज (गन्धप्रधानो गजः Madhyam. comp.) see Pal. यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः । स वै गन्धगजो नाम नृपतेर्विजयावहः ॥ It is the strong scent of the ichoral exudation from his temples that puts to flight other elephants. The figure of speech is उपमा.

II. 8. काशप्रभवकुसुम—The blossoms which the काश plant bears. Compare Mu.III. 24—तमालप्रभवकिसलय. The stanza पृथिव्यां किं०–contains the fusion (संकर) of उपमा and अर्थान्तरन्यास. ii. 82. मया तावत् सुहृत्तमस्य०—Here we have an enumeration of the measures taken by राक्षस to avenge the death of Nanda. ii. 77. तत्संहतिभेदन

—causing disunion in the ranks of the enemy, particularly between चाणक्य and चन्द्रगुप्त.

II. 9. इष्टात्मजः सपदि०—There is a union (संसृष्टि) of परिकर, उपमा and रूपक.

II. 10. धर्मो मौर्ये इव क्रमेण नगरे नीतः प्रतिष्ठां मयि—At first the people of पाटलिपुत्र were not well-affected towards Chandragupta. But चाणक्य won them over by removing the grounds of disaffection one after another, and made the new king secure. This is implied by क्रमेण in the verse. अन्तर n.—room, footing. The figure of speech in the stanza is उपमा. ii. 10[6-7] मद्विज्ञापनां मानयितुमर्हत्यार्यः—This request of Malayaketu is missing in the text as it stands. It should have been stated in the succeeding sentence. To recover the missing portion I drop कुमारेण.

II. 11. न तावन्निर्वीर्यैः—सुगाङ्ग was the name of the Royal Palace in पाटलिपुत्र outside the town proper in the suburb of Kusumapura occupying the site of the small village of पाटलिग्राम. It commanded a beautiful view of the Ganges; hence the name. Compare सुयामुन S. V. 6. With हैमाङ्गं सिंहासनम् compare हैमाङ्गो रथः. Rām. III 49.19.

ii. 11[8]. ज्ञायतां कोऽस्मद्दर्शनार्थी०—राक्षस is expecting news from पाटलिपुत्र. ii. 11[18] I leave out प्रथममेव which is found in Mss. here and in IV. 16[5] *infra*. Snakes were not the first thing to meet the sight of the Minister in one case, nor a Jāin ascetic in the other. There had been prior visitors, namely Jājali and Malayaketu. The sight of snakes and of a Jain ascetic is inauspicious at all times in the day, whether early or late. I therefore look upon प्रथममेव as spurious.

ii. 11[21-23]. एसो खु दे दंसणफलेण अमच्चो०. As प्रियंवदक says this, he offers something to the snake-charmer which the latter politely declines.

II. 12. पाऊण णिरवसेसं०—the parable of the bee suggests that the information which the roving spy gives, having cleverly learnt all the gossip of Pushpapura, serves the parpose of the uninformed. पाऊण, from पा. I, p. signifies (1) having sucked and (2) having learnt. Compare काम XIII. 27,50. जगतां मतं पिबन्तः, जगतां मतानि समापिबन्तः. The word रस, from रस्, 1p. to taste or to sound, means (1) juice and (2) gossip. The root उद्गृ 6 p. signifies (1) to eject or (2) to utter. भमरो is a term equally applicable to the wandering bee and the roving spy etymologically. Lastly, the प्राकृत word अण्ण is a deri-

vative of संस्कृत अन्य (another) as well as अज्ञ (ignorant). The *double entendre* reminds राक्षस of the fact that the poet snake-charmer must be his spy विराधगुप्त in disguise. कुणइ is related to Vedic कृणोति. There is a fusion (संकर) of श्लेष and अप्रस्तुतप्रशंसा here.

II. 13. वामां बाहुलतां०—The figure of speech in this stanza is स्वभावोक्ति.

II. 13[2]. अये विराध—The minister, at the sight of his friend विराधगुप्त, so far forgets himself, that he calls him by his name in the hearing of प्रियंवदक from whom it is to be kept back. When he half utters it, he perceives his mistake. Thereupon, turning to प्रियंवदक, he tells him that he does not want him as he wishes to amuse himself with snake-sports. But, in his hurry to get the coast clear, he commits another mistake. The snake-charmer was called in apparently to hear his bardic recitals. Oblivious of this he says that he is going to have snake-sports for which he had, as he said, no curiosity. All this is due to an excited temperament. Later on when he hears of the rescue of शकटदास from impalement, he is beside himself with joy so far, that he calls विराधगुप्त by his name in the hearing of this self same प्रियंवदक and asks him how शकटदास escaped his doom. इत्यर्धोक्ते विरूढस्मृतिः—This is the stage direction of T. Compare with it इत्यर्धोक्ते लज्जां नाटयन् in the 4th and the 7th and इत्यर्धोक्ते सभयमधोमुखस्तिष्ठति in the 5th act of the play. The last term विरूढस्मृतिः has been wantonly changed to विरूढश्मश्रुः, विरूढश्मश्रो and प्ररूढश्मश्रुः in manuscripts and interpolated in the text with or without न or ननु to head it.

ii. 13[14]. चन्द्रगुप्तस्य नन्दभवनप्रवेशात् प्रभृति०—राक्षस wants to have a detailed account of the doings of दारुवर्मन् and other secret agents of his. Now the story of दारुवर्मन् who heads the list is intimately and inseparably connected with the entry of Chandragupta in the palace of Nanda. So I read नन्दभवनप्रवेशात् in place of नगरप्रवेशात् of Mss. The palace of Nanda was in the city proper.

ii. 13[16]. अस्ति तावच्छक०—Before we come to the sentence proper चाणक्येनाहूयाभि......पूत्रवाः: seven locative absolute clauses intervene. Of these the first runs as follows:—अस्ति तावच्छकयवन......बलैरुद्धिभिरिव......समन्तादुपरुद्धं कुसुमपुरमवलोक्य......सुरङ्गामेत्यापक्रान्ते......सर्वार्थसिद्धौ. It contains a reference to the seige of पाटलिपुत्र by Chandragupta and his ally. At the mention of it राक्षस mistaking the words अस्ति उपरुद्धम् to denote the present, gets very much excited and interrupts

विराधगुप्त with the fiery speech आः मयि स्थिते......येषामभीष्टं वशः, and, when gently corrected, gives vent to the lament कथम्। वृत्तमिदम्...... राक्षसानां सहस्रम् ॥ The spy uses अस्ति merely as an expletive, standing by itself. राक्षस takes अस्ति उपरुद्धम् together in the sense of उपरुध्यते. शकयवनकिरात०—The शकs are the Scythians whose inroads began in the first century B. C. Their abode शकस्थान, modern Seistan in Afganistan, is mentioned by बाण in his Hch. The यवनs are the Bactrian Greeks who ruled the Punjab in the second century B.C. The किरातs were the wild tribes inhabiting the hilly tracts near Kumaon and Nepal. The काम्बोजs dwelt in the Hindukoosh. The पारसीकs were the Zoroastrian immigrants of the Kunnar valley. The बाल्हीकs were the ancient inhabitants of Bactria or Bulkh. The synchronism of these races with Chandragupta is not warranted by history. The शकs, the यवनs, the काम्बोजs, the पारसीकs and the बाल्हीकs are all Trans-Indians tribes. I am therefore disposed to read तुषारs (a Trans-Indian tribe inhabiting तोखारिस्तान) in place of किरातs (an Indian tribe) of mss. For the association of तुषारs with शकs, यवनs and पारसीकs. see Pād. T. 24, शकयवनतुषारपारसीकैर्मगधकिरातकलिङ्गवङ्गकाशैः । नगरमतिमुदायुतं समन्तान्महिषकचोलकपाण्ड्यकेरलैश्च ॥.

ii. 13²²⁻²⁴. आः मयि स्थिते कः कुसुमपुरमुपरोत्स्यति—The author uses उपरोत्स्यति to denote अद्यतनभविष्य. see. P.III. 3. 135. The editions add प्रवीरक प्रवीरक [vl. विराधगुप्त H. (M.)] क्षिप्रमिदानीम् after this. In the succeeding stanza there is a general call to arms. It is not address-ed to any particular person. Hence the mention of प्रवीरक or विराधगुप्त is not warranted. For this reason I drop the portion.

II. 14³ The stage direction appears to be wrong. We should read शस्त्रं कोशे विसृज्य; for Rākshasa does not here throw the sword away, but only let it drop in the scabbard gloomily.

ii. 15¹. The particles अस्ति तावत् of ii. 13¹⁶. are followed by seven *locative absolute* clauses of which the first is composed of two parts, शकयवन......कुसुमपुरम् (ii. 13¹⁶⁻¹⁸) and अवलोक्य......सर्वार्थसिद्धौ (ii. 15¹⁻³), linked together by the objective relation of कुसुमपुरम् and अवलोक्य inspite of the intervening three speeches. The case is similar to the interlinking of ii. 15¹⁻⁷. and ii. 16³⁻⁴. From this point of view the insertion in mss. of ततः समन्तादुपरुद्धं कुसुमपुरम् before the second part of the *absolute* clause is of doubtful propriety. So I omit the redundant portion.

ii. 15[2]. वैशस n. hardship, suffering; see माल. IX—धिगुच्छ्रित-वैशसम्. ii. 15[3-4]. जयघोषणाभ्याघातादिसाहसानुमितान्तर्नगरवासिषु is a बहुव्रीहि compound going with युष्मासु. Here अनुमित is elliptically used for अनुमितभक्ति. नन्दराज्यप्रत्यानयन—the restoration of सर्वार्थसिद्धि.

ii. 16 कर्णेनेव—कर्ण was the son of Kunti by the god सूर्य before her marriage with Pāṇḍu. He was born equipped with an impenetrable armour and with a pair of ear-rings of miracalous virtue. When he grew up, Indra, in the guise of a ब्राह्मण, cajoled him out of the precious possession and gave him in return a javelin charged with certain death to whomsoever it was hureld against. He took, meaning to use it against Arjuna in future. But on the fifteenth day of the great battle of Kurukshetra, Ghaṭotkacha made a terrible onslaught at night, and कर्ण had to save himself and the Kauravas by hurling against him Indra's javelin which killed the demon hero and returned to Indra. Krishṇa expressed his great joy at the event. For he had intentionally victimized Ghaṭotkacha who was a राक्षस by his mother's side, to save Arjuna. See Mbh. III. 307-309 and Mbh VII. 180-182. In the stanza nnder notice विष्णु stands for कृष्ण who was an incarnation of that god. हैडिम्बेय is Ghaṭotkacha. He was so called because he was the son of हिडिम्बा by भीम; see Mbh. III. 155-157. In the term तद्भय the prououn तद् stands for चाणक्य as well as कृष्ण. The stanza is quoted in Alan. Kau. as an instance of समस्तवस्तुविषया सावयवा उपमा.

ii. 16[1]. कामचार: (कामेन चार:)—a freak (स्वेच्छाचार). ii. 16[5]. The mannscripts read चन्द्रगुप्तस्य in place of वृषलस्य. It is by the latter appellation that चाणक्य speaks of or addresses Chandragupta. Following this practice of his I substitute वृषलस्य here. ii. 16[9]. तोरण is described as बहिर्द्वारालंकारदारुबन्ध in Tilaka on Rām. V.10. ii. 16[33] शृङ्खल m. n. or शृङ्खला f. is the girdle worn by males; see Ak. It is used by बाण in Hcb. p.121 and in K.p. 119 in this sense. The goad with a pointed hook (अङ्कुश) and the staff with a tapering blade inside it (दण्ड or तोत्र) were the instrumnets with which they managed an elephant; see Pal. IV.30.57. ii. 16[12] अनर्थद्वयम्—The deaths of Barbaraka and Vairodhaka served no political purpose (अर्थ). ii. 16[44] वैरोधकपुर:सरेण पदातिलोकेन—By Mauryan footsoldiers that marched in front of Vairodhaka who was mistaken for Chandragupta by them. लोष्टघातं हत:—note the *namul* construction, for which see P. III. 4,37,45. ii. 16[51] योग signifies means of causing secret

death; see Hch. 4–योगं स्वप्नेऽपि नेच्छन्ति ; K. p. 55, l. 23–मुनीनां योगसाधनम् . As S. Sū—विविधान् कुर्वते योगान्. In कथा. 19. 84 we come across प्रतियोग (means to counteract योग); in Mb. XII. 59. 42 we meet with चूर्णयोग (means of causing secret death in the form of a powder); and in Dk. p. 226-227 we read of योगनारी and योगाङ्गना a female homicidal agent). As regards the discolouration of a liquid by poison see Pal. 2. 6.—काली तु यदि गौरस्य छाया श्यामाथ वा भवेत् । गौरी कालस्य वा छाया तज्जलं विषदूषितम् ॥ स्नेहः कालस्तु भवति हरिता दृश्यते सुरा । श्यामं च जायते दुग्धं विवर्णं च जलं भवेत् ॥ उपनीतं यदा तोयं नीलं पश्येन्नराधिपः । विषोपसृष्टमित्येवं धीरस्तदुपलक्षयेत् ॥ ; Susr. K.—द्रवद्रव्येषु सर्वेषु क्षीरमद्योदकादिषु । भवन्ति विविधा राज्यः फेनबुद्बुदजन्म च ॥ ; and Kām VII 19-20—छायातिरिक्ता हीना वा स्याद्रसे विषदूषिते । दृश्यते राजिरूर्ध्वा च फेनमण्डलमेव च॥. ii. 16[5z] The reading कनकभाजनस्य वर्णान्तरगमनम् ascribes the discolouration to the golden bowl, about which see Kām. 7-24—लोहानां च मणीनां च मलपङ्कोपदिग्धता । प्रभावस्नेहगुरुता वर्णस्पर्शवधस्तथा ॥ and V. V. 3. 80–मणिलोहमयानां च पात्राणां मलदिग्धता । वर्णरागप्रभास्पर्शगौरवस्नेहसंक्षयाः॥ ii. 16[56]. शयनाधिकृत—The officer of the sleeping palace; see शयन IV. [13] notes. ii. 10[52] विचित्रवध or चित्रवध is capital punishment by torture. Therein the victim is sometimes crushed to death by an elphant, see Dk. p. 67; or cut off limb by limb, see माल. 8. 115 etc.

II 17 ते एव तैः घातिताः—Here ते stands for Barbaraka, Dāruvarman, Abhayadatta, Pramodaka and Bibhatsaka with his crew. The first was killed by the second who dropped the arch of mechanical contrivance over him. The second in his turn was stoned to death by the Mauryan foot-soldiers attending on Vairodhaka mistaken for Chandragupta. The rest died at the hand of चाणक्य. तैः thus includes Dāruverman, the Mauryan foot soldiers and चाणक्य. The stanza is quoted in Alan. Kau. as an instance of the figure विषम.

II. 18. प्रारभ्यते न०—Guided by the presence of अपरित्याज्यम् in the preceding and its emphatic repetition in the succeeding speech, I have given preference to the reading प्रारब्धमुत्तमगुणा न परित्यजन्ति, over प्रारब्धमुत्तमगुणास्त्वमिवोद्वहन्ति. II. 18.1. प्रारब्धमपरित्याज्यमेवेति प्रत्यक्षं भवतः । = प्रारब्धस्य भवतः ऐकान्तिकः अपरित्यागः प्रत्यक्षः ।. राक्षस here pays a compliment to विराधगुप्त for his unflinching devotion to the cause espoused by him. II. 18[3]. एवम् एतादृशं भवति—Here एतादृशम् is equal to एतद्; see the note on कीदृशः and ईदृशः in act I *supra*. ii. 18[8] न निष्पपरिग्रहं०—The tearm परिग्रह m. signifies wife and family as well as property.

II. 19. स्वस्मिन्–परिहृत०—construe as under:—यस्य तव एकमपि नीतिवर्जि स्वस्मिन् अयशः परिहृतम् अस्मासु च पातितम् अर्धराज्यहरः (च) घातितः (इति) बहुफलतामेति. We have thus to supply इति explaining बहुफलता by the enumeration of the result of the sentence of banishment of जीवसिद्धि.

II. 19[4]. On अयुक्तरूपः (परिपूर्णतयायुक्तः) see P. V. 3. 66; compare वत्सरूपा Uch. p.225. II. 19[7]. The sentence is incomplete. The speaker completes it in ii. 21. He is interrupted by राक्षस whose speech, ii. 20 gives it different turn which is meant to substantiate his previous statement वयमेव शोच्याः &c. Compare Mu. VII 51-5.

II. 20 Construe अमुमेवार्थं नालभ्यापि तु जिजीविषामालम्ब्यास्माभिः कृतघ्नैः परलोकगतो देवो नानुगम्यते ।.

II. 21 Construe अमुमेवार्थंनालम्ब्य न तु जिजीविषामालम्ब्य युष्माभिः कृतघ्नैः परलोकमगतो देवो नानुगम्यते । T. inserts अमात्य नैतद्दैवम् before the stanza. The insertion would disjoin ii. 21 from, ii. 19[7] with which it is inseparably connected. So I omit it. ii. 21[2] एतदुपलभ्य०—The demonstrative pronoun एतद् stands for एवम्य एतादृशं भवतीत्यन्वेषणम्. ii. 21[4] नन्वयुक्ततरः सुहृद्द्रोहः—*Vide* the following stanza ascribed to Vyāsa —मित्रद्रुहः कृतघ्नस्य स्त्रीघ्नस्य पिशुनस्य च । चतुर्णां वयमेतेषां निष्कृतिं नैव शुश्रुमः ॥. ii. 21[9] गृहीतसारः (from सार n. wealth) compare गामात्तसाराम्—R. v. 26.

II. 22. दृष्ट्वा मौर्य०—The stanza contains the figure उपमा. आघाततूर्य m. n.—musical instruments proclaiming the execution (आघात) of a person.

II. 23 अक्षीणभक्तिः०—There is a fusion (संकर) of विभावना and काव्यलिङ्ग here. प्रमाण n. measure or mark (of eminence). ii. 23[2]. कौटिल्यगोचरगतः—Here गोचर m. means *grip, hold*; compare कः कालस्य न गोचरान्तरगतः. ii. 23[10] कामम् expresses *admission*; see A. S. and compare Mv.1—कामं शत्रुरिति वध्यः स्यात्. ii. 23[14] इमाए मुद्दाए मुद्दिअ–This is a sly attempt of सिद्धार्थक to draw the attention of राक्षस to the signet ring which he purposes to make over to him agreeably to the instructions of चाणक्य. ii. 23[23] ब्राह्मणी –a ब्राह्मण wife; *Vide* K. p. 73, l. 11, शूद्रकास्यापि ज्येष्ठायां ब्राह्मण्यां.........तनयो जातः. ii. 22[29] अमच्च किं एत्थ जुज्जदि—सिद्धार्थक puts this question to राक्षस to draw him out.

ii. 23[31] Mss. add before दीयतामेषा । the following sentence तद्दितो बहुतरेणार्थेन भवन्तममात्यस्तोषयिष्यति . But as far as we know, no return is made to सिद्धार्थक by राक्षस for the restoration of the ring. Nor does सिद्धार्थक expect any return for making over to राक्षस what was his. So I strike out the sentence.

ii. 23[34] सिद्धार्थक hands the ring over to शकटदास to be presented to राक्षस. The latter tells. शकटदास to keep it with him for use in official correspondence.

ii. 23[51] अपि क्षमन्तेऽस्मदुपजापं प्रकृतयः--Here the manuscripts read चन्द्रगुप्तप्रकृतयः and प्रकृतिस्था अमात्यादयः. But the machinations of राक्षस are as much directed against king Chandragupta as against the other members of the body politic; and the first instance of their success which the spy relates to राक्षस is that of king Chandragupta being much displeased with चाणक्य. So the readings are inadmissible.

ii. 23[53] ननु प्रकाशमवगम्यते--Here ननु expresses certainty (अवधारण). ii. 23[62] कार्यं.........करभकहस्तेन संदेष्टव्यम्—Here हस्तेन denotes agency or channel of communication. ii. 23[59] वैतालिकव्यञ्जनः (वैतालिकत्वेव व्यञ्जनं यस्य) is व्यधिकरणबहुव्रीहि; see काव्यालं सू. v. 2. The name स्तनकलश is unusual and inappropriate in the case of a person of the male sex. So I read स्तवकलश.

ii. 23[64] The variant अलंकरणसंजोआ, which is equivalent to आभरणसंजोआ of माल. VI. 83, and अलंकारसंयोग of नाट्य. शा. 24 39, signifies *necklaces*; see चारु. P. 47 —णाणापट्टणसमागदेहिं णेअमेहिं मुत्तआ संवाहिआन्ति संओजीअन्ति अहाररारप्पआराणि । सुवण्णआरा अलंकारप्पआराणि आदरेण जोअअन्ति. Mss. have ता पच्चक्खीकरेदु अमच्चो—Here the object of the transitive verb पच्चक्खीकरेदु is missing. I suspect ता is a clerical error for ते (Sk. तान्). It is a common mistake in manuscripts, gaining perpetuity in print; *vide* Bh. III. 101 मित्रामित्रसमानताविमला चिन्तातिशून्यालये.........योगी सुखं तिष्ठति ॥ which should be मित्रा.........चिन्तेति.........तिष्ठति, Mk. 8. 172-गोणा मले which should be गोणा मला, and Si. XIII. 24. तदेति which should be तदाति.

ii. 23[68] परितोष्य विक्रेतारं०—apparently विश्वावसु only has been employed by चाणक्य to sell the ornaments to राक्षस.

ii. 24. तेजस्-the superlustre with which mighty rulers are endowed; see IV 10 *infra*. For अन्तर of the compound लब्धान्तरा in the sense of छिद्र (a failing or weak point) see Med. The imperiousness of Chandragupta and the arrogance of चाणक्य are the failings referred to. The figure of speech is अनुमान.

END OF ACT II
called
The sale of ornaments.

ACT III.

iii. 1 विषयs or इन्द्रियार्थs are five in number, namely रूप, रस, शब्द, स्पर्श and गन्ध. The term अर्थ in स्वार्थ stands for इन्द्रियार्थ. The करणs are the organs of sense, and the अंगs are the organs of action. आत्मलाभ here means *one's gains* and not *birth*. For how can तृष्णा be said to observe a sensuous object first and then to come into existence? अवबोधक्रियाः हताः signifies literally, 'The operations of cognition are impaired or stopped.' iii. 1² कौमुदीमहोत्सव—This festival was held on the full-moon day of the month of कार्त्तिक. कुमुद denotes a night lotus. It blooms luxuriantly in the शरद् season. The month of कार्त्तिक in particular is favourable to the blossoming of *Kumuda* flowers. In the संकेत on Hch. p. 66.—शंकर interprets कुमुदसमयकाल by कार्त्तिकादि. The month is on that account called कौमुद, see Vai.—कार्त्तिके स्यात् कार्त्तिकिको बाहुलः शेषकौमुदौ. After it the कार्त्तिक full-moon festival is named कौमुदी ; See कौमुदी कार्त्तिकोत्सवे—Tri. S. 541, also संकेत on Hch. 66—कौमुदी कार्त्तिकी ज्योत्स्ना. In Kā. Sū. the Kaumudi festival of the full-moon of कार्त्तिक is distinguished from the आश्वयुजी festival of the full-moon of आश्विन. वात्स्यायन gives the names कौमुदी and कौमुदीजागर to it. It was a night of moonlight promenade and merry-making. That the festival fell on the full-moon of कार्त्तिक is proved beyond doubt by the reference to the awakening of विष्णु in iii. 20 *infra*. iii. 1⁵ उपोद्घात means *recital, mention;* see Ak--उपोद्घात उदाहारः, see also Jagaddhara on Ve. i. उपोद्घात उक्तिः।

iii. 2. The employment of सिंहाङ्कासन for सिंहासन involves अवाच्यवचनदोष, to remove which one has to resort to लक्षणा. The case may be stated and explained away thus in the words of मल्लिनाथ सिंहशब्दाङ्कत्वमासनशब्दस्यैव न तु संज्ञिनस्तदर्थस्य । इति शब्दपरस्यासनशब्दस्यार्थगतत्वेनाप्रयोज्यस्य प्रयोगादवाच्यवचनाख्यो दोषः । अत्र सिंहशब्दविशेषितेनासनशब्देन शब्दपरेण धरण्या धारणयोग्यः सिंहासनार्थो लक्ष्यते। इति समाधानं कथंचित् संपाद्यम् ॥; see Malli. on Me. 42, Ki. XVII. 44 and Si. I. 42. There is; a union (संसृष्टि) of समासोक्ति and उत्प्रेक्षा in the stanza.

iii. 3. The double meanings may be noted. विश्रब्ध-(1) trusty (2) firm. In the latter sense compare Guj. सब्धुं. अङ्ग-(1) members of the body-politic; (2) members of the human body. विषम पथिन् -(1) a critical situation; (2) a rugged path. दम्य-(1) a novice to be trained; (2) a young bull to be broken. स्खल् signifies stumblin

moral as well as physical. There is an implication (ध्वनि) of the figure रूपक here developed by the *double entendre* noted above.

iii. 4. In the second line of the stanza क्षितिपतिः is to be taken to mean क्षितिपतिशब्दः as noted by Prof. तारानाथ. The figure of speech here is अप्रस्तुतप्रशंसा. iii. 4! आत्मवत्=आत्मसंपन्न; for आत्मसंपद् see काम. 4. 15.-19. 1. 23.-24.

iii. 5. लब्धप्रसरा (लब्धः प्रसरः प्रणयः यया) who has received solicitations of love (from many quarters), much courted. For प्रसर in the sense of प्रणय see A. S. XI. 13—प्रसरस्तु सङ्गारे प्रणये जने; and compare T. M. 17, l. 23, उपालब्धयेव लब्धप्रसरया श्रिया. The stanza contains उपमा. iii. 52 स............पातकमिव—Compare A. P. 168. 25—अनृते च समुत्कर्षो राजगामि च पैशुनम् । गुरोश्चालीकानिर्बन्धः समानं ब्रह्महत्यया॥.

iii. 6. अङ्कुश m.-a curb. अतिस्वातन्त्र्येभ्यः--from those who take much freedom. It is a *bahuvrihi* compound. स्वातन्त्र्य, being an abstract noun can not be used in the plural number in Sanskrit. So the readings of the forth line accepted in M. T. H. are rejected.

iii. 7. शनैः modifies स्यन्दन्ते. श्येनीभूताः-made white. For श्येन in the sense of *white* see Hel. p. 56. l. 6. क्वचिच्छकुनिकुलकुलायपातिनः श्येनाः (प्रत्यहश्यन्त दावाग्नयः) ; see also A. S. 300, श्येनः शुक्ले पतत्रिणि ।. सारस—a swan. विकच (कच् to shine)—bright. नभस्तः—The suffix तस् here denotes the locative relation, not the ablative; see P. v. 3. 14—इतराभ्योऽपि दृश्यन्ते । and compare Si. XVI. 77—नियतं दधते च चित्रकैरवियोगं पृथगण्डशैलतः. The stanza contains उपमा. The readings श्यानीभूताः, शान्ता भूताः &c., do not help us in the comparison of the quarters and rivers in autumn. They are practically useless. The canjectural emendation श्येनीभूताः सितजलधरच्छेदपुलिनैः brings the comparison into bold relief. Referring to each particular sight before him the speaker uses the demonstrative pronoun in the next two stanzas. In conformity with this practice I read दिश इमाः instead of दश दिशः of Mss, which is open to objection as all the ten quarters are not under observation. श्यानीभूताः aud सितजलधरच्छेदपुलिनाः seem to be clerical errors for श्येनीभूताः and सितजलधरच्छेदपुलिनैः.

iii. 8 उद्वृत्त-(1) overflowing the banks, flooded; (2) gone astray. स्थितिपथ—(1) proper channel; (2) line of propriety;. अवनति—(1) stooping; (2) bowing. In the last line कृतः signifies शिक्षितः (taught);

see Bhāguri—शिक्षिते कृतमर्थवत्—quoted in पदचन्द्रिका on D. K. 72. Compare Ki. II. 33—सुकृतः (सदभ्यस्तः Mallinatha); compare also कृतास्त्र, कृतपुङ्ख, कृतविद्य, कृतशिल्प, कृतहस्त &c. There is a fusion (संकर) of श्लेष, उपमा and उत्प्रेक्षा.

iii 9. The dark look of the stream made turbid in the rainy season is represented as the angry scowl of the river-goddess resenting the love which the ocean-god professed to other rivers. At the close of the rainy season the Ganges shrinks in volume; and this is figuratively spoken of as pining away in sullenness. The river resumes its proper course in शरद् and with a placid stream flows down to the ocean. The season is on that account poetically described as restoring good feeling between the cross lovers. The root नी is one of those that take an *akathita* object in addition to the direct object; see P. I. 4.51. There is a fusion (संकर) of उपमा and श्लेष here. iii. 9[2] अथास्मद्वचना—The particle अथ here introduces a question.

iii. 10 For धूर्त in the sense of विट see Med. The quarter where courtesans live is वेश. स्वामिनः, derived from स्व (wealth) according to P. V. 2. 126—स्वामिन्नैश्वर्ये, here signifies *rich persons.* पार्वण विधि—celebration of the festival. iii. 10[1] एवमेतत्। एवमिदम्—That the कौमुदी festival is not celebrated in Kusumapura is on this account—.The chamberlain stops here, hesitating to give out the reason. Repeatedly urged to do it in an angry and imperative tone he gives it—प्रतिषिद्धः कौमुदी महोत्सवः. In the two incomplete speeches, एतद् and इदम् stand for the statement अप्रवृत्तकौमुदीमहोत्सवमद्यापि कुसुमपुरम् of the foregoing speech; and एवम् states the reason why, in reply to the interrogative कथम्. The pleonasm denotes confusion.

iii. 11 कृतागस् usually means *one who has committed a wrong* (कृतमागो येन). It here signifies *one who has been wronged* (कृतमागो यस्य).

iii. 12 The reading कुसचिवदृष्ट० appears to be a blunder. For in i. 22 *supra.* चाणक्य calls the ministers of Nanda विक्रान्त, नयशालिन् and सुसचिव ; and of Rakshasa he has a high opinion. So I read सचिवविमृष्ट०.

iii. 13 The particles किल and नाम respectively express निश्चय and स्मरण. The reading भेदकुशलोऽस्त्वेष is to be rejected, because of गर्भवाक्यता. The stanza is quoted in Kā. to illustrate अर्थशास्त्रनैपुण्य.

iii. 14. उन्मुखदर्शन and अपलपन express deference and flattery. अपलपन is the same as अपलाप for which see Med.—अपलापः प्रेमण्यपह्नवे.

Compare Gujarati अलावडुं. अमरसिंह gives श्ववृत्ति as a synonym of सेवा. See also Ms. IV. 6—सेवा श्ववृत्तिराख्याता. Note how much the speaker dreads the wrath of the king on one hand and the displeasure of the minister on the other.

iii. 15. Cowdung cakes, कुश grass and sacrificial sticks mark out चाणक्य for a श्रोत्रिय; and the mention of pupils shows that he was a great teacher. गोमय, primarily meaning cowdung, by लक्षणा here signifies cakes of dried up cowdung. The figure of speech is स्वभावोक्ति.

iii. 16 Taken in continuation of the preceding sentence the stanza स्तुवन्त्यश्रान्ता॰ illustrates the figure अर्थान्तरन्यास.

iii. 17 In the stanza यो नन्दमौर्य॰ the attributes which properly belong to धाम्ना are transferred to यः. If we strictly observe the canons of rhetoric, we should read प्रगृहीतलोकेनास्तोदयौ प्रदिशताप्रतिभिन्नकालम्, or some such thing. There is a fusion (संकर) of यथासंख्य and व्यतिरेक. iii. 17[2]—आर्य प्रणतिसंभ्रम॰—This speech of the chamberlain is illustrative of euphemisms mentioned in the previous stanza.

iii. 18 नन्दैर्वियुक्त॰—Bad rulers duly punished, a good prince duly rewarded and the throne graced by a worthy occupant are the three sources of gratification. सदृश means *worthy* here; see R. 14. 61 श्रुतस्य किं तत् सदृशं कुलस्य; see also A. S. 1328, सदृशं तूचिते तुल्ये ।. गुण signifies उत्कर्ष, for which see Mallinatha on Ki. X. 25—गुणमहतां महते गुणाय योगः. The figure of speech is समुच्चय.

iii 19 नैकरागस्फुरितमणि—Pearls shining with varying brilliancy. For राग in the sense of brilliancy (त्विष्) see Vai.—रागोऽनुरागे लाक्षादौ त्विषि. आगत्यागत्य—The repetition expresses नित्यत्व; see P. VIII. I. 4. The particle आ denotes अभिविधि in the first and मर्यादा in the second instance; see P. II. I. 13.

iii. 19[7] कौमुदीमहोत्सवप्रतिषेधस्य॰-Chandragupta was going to complete the speech by adding विज्ञापयितुम्. But the interruption of चाणक्य gives it a different turn by connecting it with उपालब्धुम्. The connective is इति, which has been supplied by me. iii. 19[10] विज्ञापनीयानाम्.........शिष्येण—The plural indicates the dignity and importance that the speaker arrogates to himself. iii. 19[12] न कदाचिदप्यार्यस्य निष्प्रयोजना प्रवृत्तिः—This speech is logically connected with iii. 19[6] by causal relation. So the clause इत्यस्ति नः प्रश्नावकाशः। tugged to it in Mss. is an encumbrance. Its arrogant tone ill accords with with the sweet complacence of iii. 19[16]. On that account I omit it.

iii. 19[17] इह खल्वर्थं०—Not only does चाणक्य withhold the explanation demanded by Chandragupta, but he actually cuts him with a direct insult. iii. 19[20] नेपथ्ये वैतालिकौ—These bards are not the paid panegyrists of the court, but itinerant rhapsodists living on the bounties of kings; see U. प्रस्ता०—सूत्र० । एहि । राजद्वारमेव स्वजातिसमयेनोपतिष्ठावः । नटः—तेन हि निरूपयतु सुपरिशुद्धामुपस्थानस्तोत्रपद्धतिं भावः ॥. The bestowal of the largess is otherwise not accountable.

iii. 20 आकाशं काशपुष्प०–'The काश grass grows from ten to fifteen feet high, and the base of the flower is surrounded with an immense quantity of bright silver-coloured wool which whitens all the fields'. अभिभवता, like जयति and others given by दण्डिन् in K. D. ii. 59, 65, implies सादृश्य (similarity). क्लिश्नती, from क्लिश् P. 9, to hurt, impair, discolour, means *discolouring, whitening.* iii 20 ऐभीं कृत्ति the skin of the demon Gaja who was killed by शिव. For the comparison of कपाल and कुमुद see Ki. XII. 24. The stanza invokes शिव for protection as its sequel does विष्णु. This is clear from the following remark of चाणक्य, प्रथमं तावद्विशिष्टदेवतास्तुतिरूपेण शरद्गुणप्रख्यापनम् (iii. 23[1-2]). So I read हरतु शरदिव क्लेशमैशी तनुर्वः. The Mss. transpose शरद् and तनुः, which is not waranted by पाणिनि. The double displacement is a clerical error similar to that of रेखा and काकुः in P. R. VI. 30, सरसमधुरकाकुस्वीकृता कापि रेखा which should rightly be read सरसमधुररेखा स्वीकृता कापि काकुः. What a mess the blunder of copyists has caused, may be seen in the interpretation of the stanza by commentators and editors. The figure of speech is उपमा.

iii. 21 आकेकर is derived from केकर (squinting). आकेकरा दृष्टि is thus defined:—दृष्टिराकेकरा किंचित्स्फुटापाङ्गे प्रसारिता । मीलितार्धपुटालोके ताराव्यावर्तनोत्तरा ॥ Its scope is defined as under:—आकेकरा दुरालोके विच्छेदप्रेक्षितेषु च ।; see Nāt. Sā. VIII. 88. Since आकेकर itself signifies looking somewhat obliquely, जिह्म is rendered by *dim, weak*; see A. S. 333, जिह्मस्तु कुटिले मन्दे ।; see also Ki. i. 43, दीप्तिसंहारजिह्मम् ।, and Nāg. V. 63, व्याजिह्मरत्नाविषः, By रत्नदीप the poet means the jewels (नागमणि) on the hoods shining like lamps. The stanza is quoted by वाग्भट्ट in his Kā as an instance of भावशान्ति. The figure of speech is स्वभावोक्ति.

iii. 22 The panegyrist स्तवकलश who is a friend and agent of Rākshasa, recites this stanza and the next to incite Chandragupta. सत्त्व means that energy which never flags but carries every thing before it; see उपाध्यायनिरपेक्षटीका on Kām. I. 15—सत्त्वं प्रारब्ध-

निर्वहणाख्यम्. मल्लिनाथ renders it by उत्साह; see Com. on Ki. XVII. 15. The term मदसलिलमुच् means (1) running over with the flow of pride, that is, haughty, and (2) running over with the flow of ichoral exudation, that is, high-spirited. ईश्वर signifies (1) a lord, and (2) a leader. On सार्वभौम: (सर्वभूमेरीश्वर:) see P. V. I. 42 and P. Vii, 3. 20. The figure of speech is उपमा.

iii. 23 As to the practice enjoined on kings to appear in public in full regal state, see. Ram II. 100. 51—कच्चिद् दर्शयसे नित्यं मानुषाणां विभूषितम्। उत्थायोत्थाय पूर्वाह्णे राजपुत्र महापथे ॥. With the latter half compare the Sūtra आज्ञाफलमैश्वर्यम् of चाणक्य. Compare also आज्ञाफलोपचर्यमैश्वर्यम्—Yeś. II. 56, l. 7, and राज्यं किमाज्ञाफलम्—Bh. I. 103 iii. 231 विशिष्ट..........स्तुतिरूपेण—while invoking principally. iii. 232 गुणप्रख्यापनम्-describing secondarily. For गुण in the sense of अप्रधान see Med. and compare गुणीभूत, गुणकर्मन् and गुणवृत्ति. iii. 233 दुरात्मन् राक्षस दृश्यसे &c.—Though there is no stage direction to indicate it, this is an apostrophe to राक्षस. iii 2312 एते स्वकर्मण्यभि०—The duties here referred to particularly are those mentioned in the following verses of Kāmandaka:—प्रशास्त्रध्यक्षसेनानां मन्त्र्यामात्यपुरोधसाम् । सम्यक् प्रचारविज्ञानं दुष्टानां चावरोपणम्। भृताभृतपरिज्ञानं कृताकृतपरीक्षणम्. iii. 2318. प्रथमं तावन्मदाज्ञाव्याघातः-Here प्रथम denotes eminence and not number; see Med. and compare प्रथमसुरभिमलयमारुत:—Dk. 133, प्रथम: कल्प:—M. I. 40, आषाढस्य प्रथमदिवसे—Me. 2. In the last instance it means आषाढस्य शयन्यैकादशीनामके प्रधानवासरे agreeably to what is said in Me. 1. and 115. आज्ञाव्याघात:-(1) आज्ञाया अव्याघात:, (2) आज्ञाया व्याघात:.

iii. 24. मालेवाज्ञा सपुष्पा—By माला we necessarily mean a *garland of flowers*. So सपुष्पा is redundant. It is therefore, changed to सुपुष्पा by me. The stanza uuder notice is quoted in अलं कौ. as an instance of the figure व्याघात. iii. 244 लेखपत्रम्—a leaflet that notes down, a list. iii. 2410-1 Here the term signifying the cause of the flight is wanting. I supply the deficinencey by adding अपरागाद् before अपक्रान्त. The words परिमाण and प्रथमं तावद् of Mss. are superfluous; so I drop them. It may be noted that there is no numbering of the malcontents who had fled away. iii. 2411 On गजाध्यक्ष and अश्वाध्यक्ष see Ar. iii. 2412 स्वजनगन्धी (स्वजनस्य गन्ध: सम्बन्धोऽस्यास्तीति) signifies 'bearing the relation of a kinsman, a relative.' For गन्ध in the sense of संबन्ध see Abh. Ch. 252 and compare गन्धेनापि पुष्पद्रुमगन्धानामन्धभिवान्ति घ्राणानि—T. M. 121, l. 7, and भ्रातृ-

गन्धिनम्—Rām IV. 12, 13. iii. 24[13]. कुमारसेवकः कुमारावस्थायाः प्रभृति सेवकः, see Com. on Dk. p. 217. iii. 24[14]. With गणमुख्य compare बलमुख्य. iii. 25. *infra.* Though no longer ruling the country, Kshatriyas were highly esteemed by the new race of kings on account of their valour. They formed the pick of the standing army; see Kām. IV. 6.—अद्वैधक्षत्रियप्रायो दण्डो दण्डविदां मतः, and Yeś 388.87—क्षत्रसारं........ श्रिये सैन्यं वृथैव मुण्डमण्डली. iii. 24[17] अत्र यावेतौ०—Of the fugitive malcontents भद्रभट and पुरुदत्त are क्रुद्धकृत्य, दिङ्गरात and बलगुप्त are लुब्धकृत्य, राजसेन and भागुरायण are भीतकृत्य, and रोहिताक्ष and विजयवर्मन् are अवमानितकृत्य. iii. 24[29] आत्मनोऽनन्तरममात्यपदम्—the post of the minister in attendance, that is, private secretary. iii. 24[37] श्रूयतामवधार्यतां च—Note the phraseology of the class room. iii. 24[40] राज्यस्य मूलं हस्त्यश्वम्—See. NitiV. बलसमुद्देशः। बलेषु हस्तिनः प्रधानमङ्गम् अश्वबलं च सैन्यस्य जङ्गमः प्राकारः; see also Kām. XV 10. 12. हस्त्यश्वमवसादयेत्—see Pal I. V. 58-60, and Ar. iii. 24[47] उपगृहीतास्मत्कृत्यपक्षः—Here T omits कृत्य and M. H. substitute भृत्य for it. Now चाणक्य does not refer to men of his party in general, but to the malcontents in particular. I regard भृत्य as a slip of copyists. iii. 24[19] व्यायाम—military activities. Śās. 193 takes it to mean पौरुष. iii. 24[49] दुर्गसंस्कार—furnishing the fort with means of defence. iii. 24[55] अनुपेक्षणे द्वयी गतिः०—The question of निग्रह and अनुग्रह is dealt with here from Malayaketu's point of view. He already suspected चाणक्य of having perfidiously murdered his father. The use of force would have been regarded by him as a further proof of the perfidy of चाणक्य. Even the bestowal of Parvataka's portion of the conquered territories would have been looked upon by him as a wicked device of चाणक्य to wipe away the stain of the murder of Parvataka, viewed as too powerful a rival of his protege Chandragupta. iii. 24[58] कृतघ्नतामात्र—Here मात्र n. signifies 'the simple measure of anything, the one thing and no more,' and is translatable by *mere* or *merely*. iii. 24[61] राक्षसोऽपि स्वामिनि०—The passage sets forth the triple force of the dynamics of politics at the command of राक्षस. The possession of men (सहायसंपद्) and means (कोश) bespeaks his प्रभुशक्ति; his political genius (प्रज्ञा) betokens his मन्त्रशक्ति; and his valour depicts his उत्साहशक्ति. कोशवान्—The treasure, here alluded to, belonged to the late king Nanda. He had amassed fobulons wealth amounting to ninety nine *crores;* see. iii. 27.*infra.* On the

capture of पाटलिपुत्र by Chandragupta the major portion of it was appropriated by Rākshasa to be of use to him in the war to be waged for the restoration of Sarvārthasiddhi. The rest was thrown into the waters of the Ganges; see Prof. S. K. Aiyangar's Beginnings of South Indian History p. 89. iii. 24[64] On अन्तःकोप and बाह्यकोप see Kām. xv. 19. 21. As regards the greater danger of the former see Ki. ii. 51, अणुरप्युपहन्ति विग्रहः प्रभुमन्तःप्रकृतिप्रकोपजः ।. The term अन्तर्नगर is opposed to शाखानगर. It occurs in Mal. iv. 28. iii. 24[67] ननूपायैरेवासौ०—By उपाय the author means in patricular उपेक्षा. The plural refers to its frequent operation. On the efficiency of उपेक्षा see the following verse:—यच्छक्तावप्युपेक्षन्ते कदाचिदपकारिणम् । समूलकाषं कषितुमुपायोऽसौ न मूर्खता.—Subhāsh. 2677.

iii. 25 स हि भृश०—The particle अथ expresses पक्षान्तर. अभ्युपाय and उपाय are identical in meaning. The connivance at the flight of Rākshasa, the severance of the latter from Malayaketu, the hocus-pocus of suicide by the pretended friend of जिष्णुदास, the sentence of impalement to Chandanadāsa, the assumption of the character of executioners by सिद्धार्थक and समृद्धार्थक, the offer of premiership to Rākshasa and the elevation of Chandandāsa to the post of सर्वनगरश्रेष्ठिन् successively describe the courses of उपेक्षा, भेद, इन्द्रजाल, दण्ड, माया, साम and दान. The present indicative अस्ति stands for the potential.

iii. 26 कृत्वा पदं नो गले literally means planting his foot on our neck, that is, causing a lot of trouble to us. The stanza contains the figure समुच्चय. iii. 26[1] विहस्य—This is a laugh of scorn. iii. 26[1] मया पुनर्ज्ञातं०—This is said in irony. iii. 26[3] किमत्रार्यस्य—अस्मिन् वस्तुनि आर्यस्य किं चेष्टितं कः पराक्रमः ।. Chandragupta means to say that it was the doing of Fate and not an achievement of चाणक्य.

iii. 27 आरूढ raised up, excited. नवनवतिशतद्रव्यकोटीश्वरः—The Nandas were masters of ninety-nine *crores* of gold coins, not of ninety-nine hundred *crores*; see Kathā. iv. 15—नवाधिकाया नवतेः कोटीनामधिपो हि सः ;. Bri. Kathā 1,2,113—एकोनं जातरूपस्य यस्य कोटिशतं गृहे and उपाध्यायनिरपेक्ष टीका on. Kām. i. 4 नन्दः नवनवतिकोटीश्वरः. The epithet of a powerful Crœsus is नवनवतिकोटीश्वर;see Com.on Kām xiii. 11. So I read नव नवनवतिद्रव्यकोटीश्वराः, following the tradition. पर्यायसूनाः (पर्यायेण क्रमेण सूना वधो येषाम् । बहुव्रीहिः) qualifies पशवः. It hardly needs pointing out that पश्यतो राक्षसस्य is अनादरार्थषष्ठी. The figure of speech in the last line is उपमा.

All the editions, following the majority of manuscripts, insert

the stanza गृध्रैराबद्ध० after आस्वाद्य० with अपि च as a connective. It disturbs the logical interdependence of the speeches राजा-अन्येनैवेद-मनुष्ठितम्, चाणक्यः—अहो मत्सरिन्...केनान्येनावलिप्ता...नन्दाः...हताः, and राजा—नन्दकुलविद्वेषिणा दैवेन. It is, therefore, omitted on the authority of T(B.). iii. 27ᵃ. अधिरोढुम्—to rate; see Mallinātha on Ki. xiv. 12.

iii. 28. The latter half of the stanza शिखां मोक्तुं० contains the figure रूपक.

iii. 29. भ्रूभङ्गोद्भूतधूमम् and संजातोद्ग्रकम्पम् are अव्ययीभाव compounds. Rudra is the presiding deity of the sentiment of fury (रौद्र-रस). Its permanent feeling (स्थायिभाव) is anger (क्रोध). Its outward indicatories (अनुभाव) are fiery looks, knit up eyebrows, violent movements of the limbs &c. It is attended by various accessory feelings (संचारिभाव) such as agitation (आवेग) and by natural ensuants (सात्त्विकभाव) such as eyes watering (अश्रु) and others. In course of his last angry utterance चाणक्य stamps the floor with his foot. This is compared to the forceful pace of Rudra developing his favourite sentiment in his violent dance (ताण्डव). The figure of speech is उत्प्रेक्षा.

iii. 30. The particle बत denotes संतोष; see Med. दूषण here means भेद. It is related to दूष् 10 U. in the sense of *to break*, for which see Mk. iii—यावदिदानीं चतुःशालकमपि दूषयामि. The figure of speech is विषम.

iii. 31. स दोषः When the driver applies the curb to the elephant thoughtlessly the latter breaks loose. In the same way when the minister injudiciously checks the king, the latter grows impatient of the restraint; and he is not to blame if he casts him off. Compare Kām. iv. 4. 49. The figure of speech is दृष्टान्त. iii. 31ᵃ. आर्य किं विचारयसि, आर्य शीघ्रं गच्छ-To give immediate publicity to the pretended rupture, Chandragupta commands the chamberlain to go at once and cause a proclamation to be made despite the night time, to the effect that the king takes the reins of government in his own hand. iii. 31ᵇ शुष्ककलह—for शुष्क in the sense of *harsh* compare Ms. xi. 35.—तस्मै नाकुशलं ब्रूयान्न शुष्कां गिरमीरयेत्.

iii. 32. आर्याचैव० Construe—मम भूविवरं प्रवेष्टुमिव बुद्धिः प्रवृत्ता (संजाता an inclination to enter, as it were, the bowels of the earth arises in me).

END OF ACT III

CALLED

THE FEIGNED QUARREL.

Act IV.

iv. 1 गतागत is समाहारद्वन्द्व and अस्थान (न विद्यते स्थानं यस्मिन्) is बहुव्रीहि. For स्थान signifying stopping, respite, see A. s. 300–301. The figure of speech is अप्रस्तुतप्रशंसा. iv. 113 अद्यापि शयनं न मुञ्चति—Rākshasa appears to be in his sleeping chamber (शयन) till late in the evening. शयन n. means a sleeping room, a place of rest by day or night; see शयनोत्तम—Rām ii. 10. 11. It was cool and airy having a garden in front of it. The place to which queen धारिणि retires after the accident of the fall from the swing is accordingly named प्रवातशयन; see M. iv. 26, 31. In palaces of kings a special officer called शयनाधिकृत has the charge of the sleeping apartments see *supra* ii. 16.

iv. 2. विधेय—uniformly aggreeable, favourable; hence अविधेयता—absence of uniform favours, uncertainty of favours. इदम् refers to the alienation of Chandragupta from चाणक्य which he has contrived to bring about. He feels anxious about it. The speech prepares the audience for the announcement of the entrance of Karabhaka.

iv. 3. कुर्वन् बुद्ध्या विमर्शम्—The term बुद्ध्या may be construed with all the present participles. विमर्श in connection with statesmanly policy signifies संशयात्मिका वृत्ति; see the commentary on Pd. i. 20. The passage bristles with technical terms of dramaturgy. कार्य denotes the object of the play which is धर्म, अर्थ or काम; see D. R. i. 16—कार्यं त्रिवर्गः. It is to be distinguished from कार्य meaning fruition which is one of the five phases (अर्थप्रकृति) in which the object is successively presented to us concurrent with the five stages (अवस्था). The concordance of these phases and stages give rise to the five-fold division (संधि) of the plot. Each division has a number of subdivisions (अङ्ग). In the intitial division (मुख) the author lays the germs (बीज) of the object to be achieved, and in a variety of ways causes them to grow. In the pro-initial division (प्रतिमुख) the quickened germs develop. In the medial division (गर्भ) these attain to further development tending remotely to fructification. In the dubious division (विमर्श) the mind is held in suspense regarding the result. The completive division (निर्वहण or उपसंहार) secures the object in view and winds up the plot:—

मुखं बीजसमुत्पत्तिर्नानार्थरससंभवा ॥ D.R. i. 23.
लक्ष्यालक्ष्य इवोद्भेदस्तस्य प्रतिमुखं भवेत् ॥ D R. i. 28.
फलप्रधानोपायस्य प्रागुद्भिन्नस्य किंचन ।

गर्भो यत्र समुद्भेदो ह्रासान्वेषणवान् मुहुः ॥
यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिकम् ।
शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः ॥ S.D. 6.
बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ।
ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् ॥ D.R. i. 44.

Of these the initial division is indicated in the stanza by the subdivision उपक्षेप, which is defined as बीजन्यास उपक्षेपः. The pro-initial division is shadowed forth by a covert reference to the sub-division परिसर्प, the definition of which is दृष्टनष्टानुसरणं परिसर्पश्च कथ्यते. The medial division is distinctly named in the stanza and its subdivision आक्षेप which is defined as गर्भबीजसमुद्भेदादाक्षेपः परिकीर्तितः is alluded to. The other two divisions are also specified there. The stanza is quoted in Kā. to illustrate नाट्यनैपुण्य. The figure speech is उपमा. iv. 31-4. Rākshasa meant to say, 'To चाणक्य may discomfiture come !' The door-keeper, entering, wanted to make the customary salutation, 'May victory come to the minister !' But the double interruption in their speeches gives a different turn to them. It apparently makes the doorkeeper say, To 'Chanakya may victory come' and further add 'May discomfiture come to the minister'. Rākshasa is taken aback at the ominons turn and is filled with dismay; and he asks the doorkeeper what he means to say. The passage forms a sort of premonition (पताकास्थानक) pre-saging the discomfiture of Rākshasa and the victory of Chāṇakya. The Mss. read दुरात्मा चाणक्यबटुः in. iv. 31-5. But as दुरात्मन् and बटु are abusive terms ill-suited to the new turn of expression given to it, I drop them. vi. 318 कस्मिन् प्रयोजने मयायं प्रहितः—Note the effort that Rākshasa has to make to recollect the errand. iv. 320 वेत्रपाणिः पुरुषः—The policeman is a Māgadhi-speaking character. iv. 321-49. The stanza दुल्ले० states why people are ordered to clear the way. It thus forms a part of the reply to the question of the people regarding the cause of उस्सारणा. It should accordingly be included in it, and not go before it. I would therefore read the speech as under:—पुरुषः । ओशलध अय्या ओशलध । आकाशे । अय्या किं भणध । किंणिमित्तं ओशालणा कलीअदि त्ति । अय्या एशे खु कुमाले मलयकेदू शमुप्पण्ण-शिलशवेअणं अमच्चलक्खशं पेस्किदुं इदो आगच्छदि । ता ओशालणा कलीअदि । णं पेक्खध । दुल्ले पच्चाशत्ती दंशणमवि दुल्लहं अधण्णेहिं । कल्लाणकुलहलाणं देआणं भूमिदेआणं ॥ ४ ॥

iv. 4 With कल्लाणकुलहर compare रइकुलघर K. M. ii. 2. The plural देवाणं is a plural of respect. In the metaphor of भूमिदेव

the word देव by pre-eminence denotes Indra; compare *infra* iv. 11. पृथिवीतलत्रासव. The figure of speech is अपस्तरूपक. iv. 4-10 ततः प्रविशति ......मलयकेतुः—To surprise Rākshasa by his visit Malayaketu enters by the private door.

iv. 5 जन in मातृजनस्य is used in a collective sense. Compare the use of गण and such other terms to denote plurality in modern Bengali. मातृजन and जननीजन include step-mothers. There is a fusion (संकर) of पर्याय and स्वभावोक्ति.

iv. 6. अकापुरुषानुरूपां धुरमुद्वहता—bearing the yoke worthy of a brave man, that is, doing deeds of valour, bearing up manfully; cf. मकरध्वजेन बान्धवधुरा समुद्धृता, Māl, vii. The fruit of अकापुरुष-धुरोद्यमन is आत्मानं आजिनिधनेन वा रिपुवधूनयनेषु स्वजननीबाष्पसंक्रमणेन वा पित्रानृण्यम् , which goes not to the agent (कर्तृ) Malayaketu, but to his father Parvataka. So the poet uses the परस्मैपद and not the आत्मनेपद form; see P. i. 3:75,72—समुदाङ्भ्यो यमोऽग्रन्थे । स्वरितञितः कर्त्रभिप्राये क्रियाफले. The term पितुः does not denote Parvataka, the father of Malayaketu, in particular, but his ancestors in general, the singular standing for the class of *Pitris*. Parvataka fell not in battle, but died in the arms of the poison-maid. iv. 62 एक एवाह ....मिच्छामि forms no part of the order of Malayaketu to the chiefs; see *infra* iv. 64—भो भो राजानः कुमारः समाज्ञापयति, न खल्वहं केनचिदनुगन्तव्य इति. It rather gives the reason of the order dispensing with the attendance of chiefs. I, accordingly rearrange the several parts of the speech. There is a similar transposition in Mk. vi. which reads—कधं रत्ति ज्जेव, पभादं संवुत्तं. This should be corrected to कधं पभादं संवुत्तं, रत्ति ज्जेव. Another notable instance occurs in P. R. ii, 101 where घनतिमिरचये बान्धवे बन्धकीनाम् should interchange place with शशिकरनिकरे वैरिणि स्वैरिणीनाम्. One more case to the point may be cited where the third and the fourth lines have been transposed. It is Jh. xi. 61, where I read the latter half as under:—शिखिगिरं सहसे सहसेरितामिति रवैरुदिता रुदिताः स्त्रियः.

iv. 7 सोत्सेध, from उत्सेध m. height, means high, tall. मर्यादा is the limit to which tidal waters go, tidal mark. It also means bounds of propriety, deference. There is a fusion (संकर) here of स्वभावोक्ति, अर्थान्तरन्यास, उपमा and श्लेष. iv. 7 —Malayaketu orders the chamberlain to turn back with the state palanquin (शिबिका). That this was being brought by the bearers is clear from the reading ससैनिको in the stage direction which follows. It is a clerical error for सशैबिको (accompanined by the palanquin-bearers). iv. 76 शिख-

रसेनं द्वारीकृत्य—The च्वि suffix implies that the mediation of the said intermediary was formal, the actual loadstone, that attracted them being the noble qualities of the Prince. iv. 7. For आभिगामिकगुण see Ar. vii, Kam iv. 69. वीरराघव on Mv. iv. derives आभिगामिक as under:—अभिगमाय प्रभवन्तीति आभिगामिकाः. तस्मै प्रभवति संतापादिभ्यः (P. V. i. 101) इति ठञ् प्रत्ययः. iv. 7 -7–Removing ugly repetitions I am disposed to read the passage as under:—यथा नामात्यराक्षसं किंतु सेनापतिं शिखरसेनं द्वारीकृत्य वयं दुष्टामात्यपरिगृहीताच्चन्द्रगुप्तादपरक्ताः कुमारमभिगामिकगुणयोगादाश्रयणीयमाश्रयामहे ।. iv. 79 On विजिगीषु see Kām. viii 6. II and on आत्मगुण see Kām. xv. 11 31. With the speech of भागुरायण compare Ar. V. 4—लोकयात्राविद् राजानमात्मद्रव्यप्रकृतिसंपन्नं प्रियाहितद्वारेणाश्रयेत् ।.........अहमाश्रये सुरसौ विजये सुराभिगामिकगुणयुक्त इति ।. iv. 713 एवमेतत्, किंत्वमात्यराक्षस०—भागुरायण who is, a secret agent of चाणक्य avails himself of every opportunity to shake the confidence of Malayaketu in Rākshasa and create a rupture between the two. The tactics employed are those of भेद which is thus described:—

स्नेहापरागानयनं संघर्षोत्पादनं तथा ।
संतर्जनं च भेदज्ञैर्भेदस्तु त्रिविधः स्मृतः ॥ Kām. viii. 8.

In the present act there is स्नेहापरागानयन only. The fifth act sets forth the other two. iv. 715 सुहृज्जनापेक्षया—out of regard for his friends चंदनदास, शकटदास, विराधगुप्त &c. iv. 729 तत्रोपसर्पाम:—Malayaketu proposes to wait without and overhear the conversation.

iv. 8 सत्त्वभङ्ग—damping the spirit. स्वैः आलापेषु—In conversation with their own people. iv. 817 णन्दउलविणासदूणस्स—In the days of the Nandas public festivals were regularly held. They had ceased ever since the civil war began. People were grieved at their discontinuance, which they connected with the overthrow of the Nanda rule. iv. 81-40 The editions insert before बहु माणिदो the words जणिदपरिदोसो(T परिचओ) अभिमदबन्धु(T वधू) समागमो विअ ससिणेहं. Of these जणिदपरिदोसो (T परिचओ) and ससिणेहं partly cover the same ground as परिदोसं समुप्पादअन्तेण and बहु माणिदो do; and the florid style, indulging in the simile of अभिमदबन्धु(T वधू)-समागमो is too grand in the mouth of the messenger; see my note on i. 1857-68. I look upon the whole portion as interpolated.

iv. 9 कौमुदी is a contraction of कौमुदीमहोत्सव, formed by the

elision of the latter member महोत्सव. See the note on केतु (i. 6) *supra*. चन्द्र signifies Chandragupta as well as the moon. कुमुदानन्द means delighting vulgar people as also delighting night lotuses. कुमुद in the first sense is a bahuvrihi compound (कुत्सिता मुदा येषां ते कुमुदाः ।). The *double entendre* in कुमुदानन्दे चन्द्रे implies उपमानोपमेयभाव of Chandragupta and the moon and results in उपमा. The latter is a part of व्यतिरेक establishing the superiority of Nanda over Chandragupta. iv. 9[3] परिवाडी (Sk. परिपाटी) f. means a series. But two stanzas only can hardly be said to form a series. So I read परिवाढी (Sk. परिपाठी) signifying a short recital.

iv. 10 सद्यःक्रीडारस०—The term क्रीडा is equally applicable to public festivals and amusements as also to private sports and pastimes, see Kā. Su. iv. The reading लोकोत्तर is recovered from the Moro. ms. With the stanza compare Ki. ii. 47, सहते न जनोऽप्यधःक्रियां किमु लोकाधिकधाम राजकम्. The figure of speech is अर्थापत्ति. iv. 10[5]. गुण, as once noted before, means उत्कर्ष. iv. 10 [5-17] Note the indiscriminate use of the future and the potential here. It is due to the influence of the अपभ्रंश which was the vernacular of the poet's time. iv. 10[22] हस्तगतो मे चन्द्रगुप्तः भविष्यति—Rākashas means that he will crush him like a fly. भागुरायण interprets his words differently. He artfully insinuates that Rākshasa now expects to become the Prime Minister of Chandragupta, as he had been that of his father. Now that he has dismissed his avowed enemy चाणक्य, he is satisfied. He does not want to depose him. I drop भविष्यति of mss. to make the portion of the speech correspond to the succeeding speech which is understood to repeat it. iv. 10[28-29]-There is much confusion in mss. here. One reads उद्धरणे ननु सौकर्यम्, and another उद्धरणे सौकर्यम् for what ought to be उद्धरणन्न नास्ति ? र्यम्. One has अवश्यं पश्यति and another अवश्यमवगच्छति, where there should be simply अवपश्यति. In one there is the spurious addition of किंचित् and in another there is the much-to-be-deplored omission of न. The text has been restored after a careful consideration of various readings.

iv. 11 देवस्य येन०—Hemachandra gives पृथिवीशक्र among the synonyms of राजन् ; see Abh. Ch 689. The stanza contains the fusion (संकर) of परिकर and काव्यलिङ्ग.

iv. 12 राज्ञां चूडामणीन्दु०—Construe मौर्यः स्वैरेवोत्पाद्यमानमाज्ञाविघातं किं विषहते इति (हेतोः) कौटिल्यः पुनरपि प्रतिज्ञां न करोति. The diadems were crescent-shaped; hence they are compared to the Moon. The planting of the foot on the heads of kings is indicative of their

subjugation by Chandragupta. As regards the displacement of इति in the second line compare किं मां नालपतीत्यं खलु शठः कोपस्तथाऽऽश्रितः, Amaru. 24. Compare also Bk. iii. 15 and G. S. IV. 12. The indicative विषहते stands for the potential विषहेत, and the present करोति stands for the perfect चकार. The कृत suffix युज् (अन) in कोपन expresses ताच्छील्य 'nature'; see P. iii. 2.151. क्रुधमण्डार्थेभ्यश्च. The homicidal rites mentioned in the third line refer to श्येनेष्टि for which see Āsval, ix. 7 and Rām, vi. 73.17.26. चाणक्य is said to have performed these rites to cause the death of king Nanda; see Kām. I. 4—यस्याभिचारवज्रेण वज्रज्वलनतेजसः । पपातामूलतः श्रीमान् सुपर्वा नन्दपर्वतः ॥. The difficulties of the homicidal sacrifice consist in its rigid ritual and arduous performance, as also in warding off the disturbances that threaten to frustrate it. शकटदास attributes चाणक्य's forbearance to two causes, namely, the difficulties of the homicidal sacrifice and the uncertainty of the future. It should be borne in mind that the speech is meant to set at rest the doubts of Rākshasa. शकटदास does not want to justify the indignation of Chandragupta; for that is not relevent here. Why चाणक्य did not take a fresh vow is the question at issue; and that is answered by शकटदास. Accordingly the four lines together form a complex, and not a compound sentence made up of two co-ordinate sentences. The last two lines of the stanza form the principal, and the first two the subordinate, sentence. The two are joined by the causal conjunctive इति. iv. 12³—With my eye on iv. 12¹ गच्छ विश्रामय करभकम् । and on iv. 12⁴ अहमेवार्यं द्रष्टुमागतः, I am tempted to read अहमपि कुमारं द्रष्टुं गच्छामि here. iv. 12¹¹⁻¹² कियन्तं कालम्—for a little while; see Bh. I. 78, परगुणपरमाणुं पर्वतीकृत्य नित्यं निजहृदि विकसन्तः सन्ति सन्तः कियन्तः and गीत. vi. 3, त्वदभिसरणरभसेन वलन्ती पतति पदानि कियन्ति चलन्ती. उद्वासितव्यम्—see 1 142¹ *supra*. iv. 12¹³ कालहरण n.—delay. iv. 12²¹ चन्द्रगुप्तप्रकृतीनां चाणक्यदोषा एवापरागहेतवः—Here Malayaketu gives expression to the idea put into his head by भागुरायण; see *supra* iv. 8 अमात्यराक्षसश्चाणक्ये बद्धवैरो न चन्द्रगुप्ते etc. iv. 12³³ एतान्निं प्रधानतमम्—see Ar. viii, Quotation from भारद्वाज, व्यसनयोरमात्यव्यसनं गरीय इति । मन्त्रो मन्त्रफलावाप्तिः कर्मानुष्ठानमायव्ययकर्म दण्डप्रणयनं मित्राटवीकातिषेधो राजरक्षणं व्यसनप्रतीकारः कुमाररक्षणमभिषेकश्च कुमाराणामायत्तममात्येषु । तेषामभावे तदभावच्छिन्नपक्षस्येव राज्ञश्चेष्टानाशो व्यसनेषु चासन्नाः परोपजापाः । वैगुण्ये च प्राणबाधः प्राणान्तिकचरत्वाद्राज्ञ इति ।; see also Bodhi. 66-26, रक्षति स्वामिराष्ट्रार्थं दुर्गमित्रबलोद्यम् । आमात्यप्रकृतिस्तस्मात् प्रकृतिभ्यो गरीयसी। iv. 12⁸⁴⁻⁸⁵ संभावित—adequate; accepted, that is, admitted by

all. With respect to remedying the evil of ministerial defection two cases are considered here. One is that of joint administration where the affairs of state are managed by the king and his minister jointly. The other is that of autocratic administration where they are managed by the king alone. In the first case as there is joint action, I substitute the conjunctive particle च for the disjunctive particle वा of Mss. after आत्मनि in the text. To mark out the second case I read वा after स्वयम् in accordance with H (M). स्वयं वा (समासज्य) is equal to स्वस्मिन् वा समाधाय. For this use of स्वयम् compare यस्य नास्ति स्वयं प्रज्ञा शास्त्रं तस्य करोति किम् । यस्य चास्ति स्वयं प्रज्ञा शास्त्रं तस्य करोति किम् ॥. iv. 12³⁶⁻³⁸ Mss. have एतत् संभवति where एतत् points to प्रतिविधान occuring at the very end of the speech. For the sake of perspicuity I read एतत् प्रतिविधानं संभवति. The substitution of प्रतिविधाने for प्रतिविधातुम् is based on the readings of T (G) and H (N. Bc.).

iv. 13³ शत्रुमभियोक्तुः—On the use of the accusative see P. ii. 3.69.—न लोकाव्ययनिष्ठाखलर्थतृनाम्. The suffix तृन् (तृ) in अभियोक्तृ denotes साधुकारिता, see P. iii. 2.134—135—आक्वेस्तच्छीलतद्धर्मतत्साधुकारिषु तृन् ।

iv. 14. स्वयुत्कृष्ट०—The stanza contains five locative absolutes. The first extols the strength of Malayaketu. The second shows the feasibility of अन्तःकोप. The third refers to मद्यव्यसन in the case of Chandragupta. The fourth points to the weakness of the inexperienced Maurya king. And the last sets forth Malayaketu's मन्त्रिसहाय. This the minister modestly belittles by adding मार्गमात्रकथनव्यापारयोगोद्यमे.

iv. 15 उत्तुङ्गास्तुङ्ग—Mark the contrast of शोण in reality and शोण in name, of उत्तुङ्ग, and तुङ्ग, of अतिमुखर and मुखर and of उत्साहितट and अवपीडितट. Mark also that in the case of elephants the attributes of height and colour are predicated not of particular parts but of the whole body, whereas in the case of the river, only the banks are high and only the trees are dark. Mark further the distinction implied in the flow of ichoral exudation indicative of the vigour of youth and the dropping of water suggestive of the decrepitude of old age. These fitting attributes go to show that each of the elephants singly is more than a match for the river-god. Their corps is sure to worst the शोण barring in vain their triumphal march. Elephants were very much prized in ancient times. With them they forded rivers, made way through forests, crossed mountains and battered the walls

of fortified towns; see Kām. xv. xix. 12.1-3. Mallinātha renders गजपति by महागज, see Si. vi. 55. Compare तुरगपति, Panch. 11-7; अहिपति Nag. Imperative forms are preferred to those of the future in this stanza and its sequel, as they better accord with the impatience and impetuosity of the speaker. The figure of speech is व्यतिरेक.

iv. 16. Having spoken of the fording of the शोण the speaker here tells us of the investing of पाटलिपुत्र. The elephants spout water over their bodies to cool themselves, which coming down in small particles mingles with ichoral exudations and descends in torrents. The figure of speech is उपमा. The similiarity of elephants and clouds in two particulars is expressed by the sameness of attributes गम्भीरगर्जितरव and विकीर्णसलिल, and in the third by the parallelism of मदाम्बुमिश्रशीकरोद्गार, and आसारवर्षोद्गार. iv. 16 इति भागुरायणेन०—The abrupt exit of Malayaketu implies his hasty determination to order the march immediately. Hence it is that Rākshasa is anxious to know the auspiciousness or otherwise of the day of starting. At the close of the fifth Act there is a similar abrupt exit of the Prince announcing his sudden determination to invest the enemy's capital forthwith. iv. 166 कथम् । क्षपणकः—The term क्षपणक denoted a Bauddha or a Jain ascetic. Of the two, the former was esteemed and respected as much for his piety as for his learning, while the latter was despised and shunned on account of his bigotry and superstition and also for his nudity and uncleanly habits which made him बीभत्सदर्शन. By क्षपणक, Rākshasa understands a Jain ascetic and shrinks from his inauspicious sight; compare Mk. vii. 101-102,—कथमनाभ्युदयिकं श्रमणकदर्शनम्; see also Hch. 168. iv. 168. The manuscripts read अबीभत्सदर्शनम् कृत्वा (vl. कारयित्वा) प्रवेशय (एनम्). जीवसिद्धि as a Buddha ascetic, was अबीभत्सदर्शन. So कृत्वा and कारयित्वा are redundant and are on that account left out.

iv. 17 शासणमलिहन्ताणं०—Arhat is one of the names of बुद्ध. In Bu. xiii. 61, he is called महाभिषज् curing men of the maladies of राग etc. by the panacea of right knowledge. The implied meaning of the satanza is as follows:—Abide by the rule of worthy चाणक्य who is the physician that cures persons of the malady of delusion, prescribing what is bitter only in the beginning but beneficial in the end. This is an instance of शब्दशक्तिमूलकवस्तुध्वनि. The figure of speech is रूपक. iv. 171 सावगा—The term श्रावक denotes a lay follower of Buddhism, see D. P. 59. 75; Tr. Ş, 12; Māl. x, 191. In the passage before us it is a term of euphemistic address used with reference

to one of opposite persuasion showing a reverent attitude towards a Buddha ascetic. Compare the use of भगत (Sk. भक्त) by Sādhus. धम्मसिद्धी—Salvation to be attained by faith (lit.religion); see v. 2 लोउत्तरेहिं लोए सिद्धिं मग्गेहिं गच्छन्ति *infra.*

iv. 17³–18. शावगा णिरूविदे &c—जीवसिद्धि appoints the very day on which the events of the fourth Act take place as propitious, the precise time of starting being the evening. It was the full-moon day. This lunar day is *generally* regarded very auspicious; being the most perfect of the *perfect* (पूर्णा) tithis see Mu. Ch. i. 4.

नन्दा च भद्रा च जया च रिक्ता पूर्णेति तिथ्योऽशुभमध्यशस्ताः ।
सितेऽसिते शस्तसमाधमाः स्युः सितज्ञभौमार्किगुरौ च सिद्धाः ॥

For astrological calculations the day is divided into fifteen parts called मुहूर्तs and so is the night. The evening forms the fifteenth diurnal muhūrta. It is said to be under the influence of the lunar mansion पूर्वाफाल्गुनी; see Mu Ch. vi. 50. Now in accordance with the distribution of lunar mansions into four groups and the assignment of these to the four quarters of the heavens, the said पूर्वाफाल्गुनी mansion is southerly. This is favourable to journeying southward. See पीयूषधारा on Mu. Ch. xi 33—

प्राग्द्वारिकैः कृत्तिकादिसप्तनक्षत्रैः पूर्वस्यां यात्रा प्रशस्ततमा । एवं दक्षिणस्यां मघादि सप्तभैः । पश्चिमा यामनुराधादिसप्तभैः । उत्तरस्यां धनिष्ठादिसप्तभैः ।

The auspiciousness of the time appointed is further ascertained from the nature of the zodiacal contact. In course of a day each sign (राशि) in succession appears in the eastern horizon owing to the apparent rotatory motion of the celestial sphere. This contact of the sign and the horizon is called लग्न. The term is also applied to the *time of contact.* It is named after the *graha* presiding over the sign. In the present case the zodiacal contact (लग्न) is named after बुध 'Mercury' This planet is said to preside over मिथुन 'Gemini' and कन्या, 'Vergo'. Of these the latter is not possible. For in that case the Sun would be in मीन (*Pisces*) which should give approximately the month of *Phalguna* as the time of undertaking the expedition. But the feigned quarrel of the third Act took place on the full-moon day of Kārttika and shortly after that Karabhaka was sent to राक्षस with the intelligence by the bard स्तनकलश. Supposing a fortnight to have elapsed in the expectation of the rumoured retirement of चाणक्य to a penance forest before the express

was posted off, and allowing another fortnight to cover a journey of more than a hundred *yojanas* we come to the full-moon of मार्गशीर्ष, which may be taken as the time of the arrival of Karabhaka. The contact of मिथुन (*Gemini*) gives this time. The Sun then occupies the sign धनुस् (*Sagitarius*). This period is deemed particularly propitious for यात्रा (journey); see Mu. Ch. xi. 8. The month in which the Sun's course lies through धनुस्, is मार्गशीर्ष. This is one of the months in which kings set out on their expeditions of conquest; see Ms. vii. 182. It falls in हेमन्त (autumn). In that season evening is considered to be very auspicious; see Mu. Ch. vi. 98. At the time appointed there is another fortunate coincidence. It is the sudden rising and setting of केतु. It *presages* good luck; see Bri. S. xi. 8. To sum up, the concurrence of the sign धनुस्, the month मार्गशीर्ष, the time गोधूलि and the auspicious *augury* of अचिरस्थितकेतु establish and enhance the merit of मिथुनलग्न.

The next point considered is the aspect of the Moon. This luminary is said to be easterly when it is in मेष, सिंह and धनुस्, southerly when in वृषभ, कन्या and मकर, westerly when in तुला, कुम्भ and मिथुन, and northerly when in कर्क, वृश्चिक and मीन. In the present case the Moon rises in the contact of *Gemini* (मिथुन-लग्न). It is, therefore, westerly. Now a person travelling from north to south has the westerly Moon to the right of him. This is believed to confer happiness; for it is said, संमुखोऽर्थस्य लाभाय दक्षिणः सुखसंपदे । पृष्ठगः प्राणनाशाय वामे चन्द्रे धनक्षयः ॥

The speech under notice forms a sort of premonition (पताका-स्थानक). In this light it is to be interpreted as under—' Reverent Sir! I have it. The full-moon day is auspicious in all respects from noon downwards. Also the Kshatriya agent of चाणक्य, namely, भागुरायण, opposes your going from the north, the land of the living, to the south, the land of the deed. Moreover, O valiant man, who are nearing your fall, there will be your union with wise चाणक्य on your going to पाटलिपुत्र, when Malayaketu who has a sudden rise will have a sudden fall and King Chandragupta, perfect in all the members of the *body politic* will be supreme'. By auspiciousness is implied the elevation of राक्षस to the premiership of Chandragupta. There is an allusion here to the express order of चाणक्य to भागुरायण to save the life of राक्षस under any circumstance; and he does save him from the untimely end which overtakes his

friends, the five Mlechchha Kings in the fifth Act. The author also foreshadows the triumph of Chandragupta and the capture of Malayaketu announced in the sixth Act. There is, besides, a reference to the future meeting of राक्षस and चाणक्य as described in the seventh Act. शावगा is the मागधि vocative singular; see Pr. P. xi. 13. For दक्षिण in the sense of अनुकूल see Jagaddhara on Mal. i. 69; see also Vai. With the equivocation involved in णक्खत्त compare Vās.—स त्रिशंकुरिव नक्षत्रपथस्खलितः, and P. R. i—अये एतावति वीरमण्डले भवानेव नक्षत्रविद्याकुशलः. For शूर in the senses of a *brave man* and the *Sun* see A. S. 470, and compare Vās.—केचित् कुमुदाकरा इवासोढशूरभासः. The words नक्षत्र, क्षत्र and लग्न belong to the neuter gender in संस्कृत. But they are here used in the masculine according to the rule लिङ्गमतन्त्रम्.

A good many manuscripts read णिवुत्तसत्तमकरणा which means 'After the seventh करण *is over.*' A करण is the half of a lunar day. There are eleven करणs; of these the seventh is भद्रा or विष्टि. It is regarded inasupicious. The first half of a full-moon day is taken up by this करण. After the करण is over the other half of the full-moon day is auspicious. See Mān. 765, पूर्वभागं परित्यज्य पूर्णिमा गमने वरा. This reading suits the astrological considerations. But it does not square with the premonitory interpretation. So it is rejected. iv. 18 अत्ताहिमुहे शूले, as applied to Rākshasa, is vocative plural of respect. The participial noun लग्न signifies संयोग in the premonitory interpretation; see P. iii. 3. 114-नपुंसके भावे क्तः । iv. 18 तिथिरेव तावन्न शुध्यति—The full-moon day, though generally auspicious, is considered inauspicious for a journey (यात्रा); see Mu. Ch. xi. 9.

iv. 19 चन्दे उणो शदगुणे—In the stanza that follows stress is laid on चन्द्रबल. In Ath. Jy. too, we read तिथिरेकगुणा प्रोक्ता नक्षत्रं च चतुर्गुणम् । वारश्चाष्टगुणः प्रोक्तः करणं षोडशान्वितम् । द्वात्रिंशत्कगुणो योगस्तारा षष्टिसमन्विता । चन्द्रः शतगुणः प्रोक्तस्तस्माच्चन्द्रबलं बलम् ।. This passage gives prime importance to चन्द्रबल, while it is apparently silent regarding the importance of राशिलग्न. Guided by them I reject चउशट्टिगुणे लग्गे which is the reading of the Mss. To make the verse a perfect आर्या I add ज्जेव in the first line after चउग्गुणे.

iv. 20 लग्गे होदि शुलग्गे॰—The premonition (पताकास्थानक) is here resumed. It is as under:—'The union is a happy union. here being the friendly attitude (lit. mentality). Give up the unhappy union with Malayaketu. Going there, you will be vastly benefited with Chandragupta in your favour'. सौम्य—(1) Budha

or Mercury, (2) Good, friendly. ग्रह—(1) planet; (2) resolve, mentality. iv. 19[2] शंचादेदु शावगे । हगे उण गमिश्शं—The proposal of Rākshasa to consult other astrologers is resented by जीवसिद्धि who goes away apparently in a dudgeon. Māgadhi हगे and Mahāristri अहअं or अहयं are related to Sanskrit अहम् with an additional क before the final consonant. Compare असकौ, यकः &c., in संस्कृत and *ego* in Latin. iv. 20[4] कुविदे........भअवं कदन्ते०—Jīvasiddhi apparently means that he believes Rākshasa's good fortune is leaving him, since he puts greater faith in the statement of strangers than in that of his friend. The speech further implies that Rākshasa is courting his own ruin by siding with Malayaketu who was hostile to Chandragupta, leaving the latter who was the only surviving son of his late sovereign Nanda. कृतान्त means दैव, for which see Vai. From it is derived कार्तान्तिक meaning *a fortune-teller, an astrologer.* पक्ष means *a proposition, statement,* as well as *a side.* iv. 20[II] अत्थाहिलासी सूरो—There is श्लेष in सूरो which signifies the Sun as well as a brave man, as noted in iv. 18, notes. As the adjective भअवं does not square with the implication, it is dropped; see I 5[9], *notes*, उवरज्जदि किल चन्दो त्ति iv. 20[II] अत्थाहिलासी—compare Hch. 176.—अस्ताभिलाषिणि सवितरि and Hch. 187.—तारकराजम्...अस्तमभिलषन्तम्.

iv. 21 आविर्भूतानुरागाः०—The flush of morning twilight suffused all over the trees is metaphorically spoken of as the glow of love; and their shadows moving in the direction of the Sun and getting close to him as the latter rises high in the east are compared to persons flocking to one in prosperity and trying to be always near him. The shadows in the evening turn away from the setting Sun. The trees are, therefore, said to forsake him. For अनुराग in the double sense of *redness* and *love* see K 153, l. 2 and Si. xi. 66. The word पत्त्रच्छाय n. a *tatpurusha*, from पत्र and छाया, denotes छायाबाहुल्य on account of the thick foliage of trees. अदूरम्—close, near. प्रायो भृत्यास्त्यजन्ति०—The prophetic statement is verified in the case of Malayaketu. See Act vi. 3[24] *infra.* The mythical mountains of sunrise and sunset are the clouds (Vedic पर्वत) on the eastern and western horizon where the Sun rises and sets. The figure of speech is अर्थान्तरन्यास.

End of Act IV
called
The Bait.

ACT V.

v. पेटिका, प्रसेविका and स्थगिका are synonyms meaning *a box*, *a casket*. In Hch. 256, we come across पाथेयस्थगिका. In Abh. Ch. 718, we read स्थगी ताम्बूलकरङ्कः. In D. N. v. 29, it appears as थविआ which makes us suspect that the word is imported from प्राकृत.

v. 1 बुद्धिजलo—To the circumscribed vision of Siddhārthaka the objective of the policy of चाणक्य seems to be the incrimination and eviction of Rākshasa, which he was commissioned to bring about. That he sees nigh, naturally with a feeling of exultation. The real objective, however, that चाणक्य has in view, is to induce Rākshasa to accept the premiership of Chandragupta and thereby to make the latter secure on the throne. देशकालविभाग or देशकाल is one of the five constituent elements (अङ्ग) of successful statesmanship (मन्त्र). With जलणेज्झर for णिज्झरजल compare चन्दसिरिणो for सिरिचन्दस्स i. 18[17] *supra*. The inversion is warranted by the rule प्राकृते लिङ्गवचनमतन्त्रं पूर्वनिपातानियमश्च. The figure of speech is सावयवरूपक. v. 1[3]. किल expresses a feigned action (अलीक); compare Jh. iii 50; ki. viii 48. He pretends to go to पाटलिपुत्र only to be arrested by the guards. v. 1[4] जाव से आअमगं पडिवालेमि—The ill-omened sight of a क्षपणक is welcome to Siddhārthaka for he wants to be balked in his pretended mission by Malayaketu's van-guards. Hence he bides his coming.

v. 2 The reference to the ideal of *arhatship* points to जविसिद्धि being a Hīnayānist. In the Bodhisattvayāna or Buddhayāna, *i. e.* Mahāyāna, men attain to Buddhahood through the intervening stage of a Bodhisattva, In Arhadyāna or Śrāvakayāna, *i. e.* Hinayāna they aspire to arhatship, that is, Buddhahood without the intermediate step. अलिहन्ताणं पणमामोo Here मग्ग (sk. मार्ग) means the four paths of the followers of Buddha. They are स्रोतःप्राप्ति (entering the stream of the Buddhist laity). सकृदागामी (the path of those who have to return once to this world), अनागामी (the path of those who no more return to this world) and आर्हत (the path of *arhats*); see M. P. S. ii. 1-10. The निर्वाण to be reached by these paths, is not, like the heaven of Hinduism, reached after death beyond this terrestrial sphere, but is attained before death in this world (लोए). The Buddist paths are for that reason said to be of superlative excellence (लोउत्तर). Hemachandra treats सिद्धि and

निर्वाण as synonyms; see Abh. Ch. 74-75 The stanza under comment conveys a hidden meaning (शाब्दशक्तिमूलक वस्तुध्वनि). The friend of चाणक्य therein praises his worthy associate of studies for the profundity of his intellect by which he secures the accomplishment of his object with his extraodinary *way of working* in this world. v. 22-3 I read अत्ताणगमणे here according with अट्टाणगमण. of iv. 1. It is recovered from the double reading अट्टाणगमणशमुद्दशंतलणे of H. (P.). The loss of गमण thereof has given the variants अट्टाणशमुद्दशंतलणे, अट्टाणशमुद्दतलणे and अद्धाणशमुद्दतलणे. The substitution of शमुव्वहण for गमण in the original reading has given rise to अत्थाणशमुव्वहणे, अद्धाणशमुव्वहणे and पत्थाणशमुव्वहणे. v. 26 The reading adopted in the text is found in H. (B). From this simple original have sprung कण्ठदेशनिवेशिदे, कण्णधालिदे, कण्णधाले, मग्गणोकण्णधाले, मग्गादेशकुशले, करगदे and many other corruptions found in Mss. v. 27 लेहे अ शूगुदि—The particle अ (Sk. च) expresses अवधारण here. It is the same as Gujarati अ v. 212. मुण्डं मुण्डाविअ०—Compare Nīti V. प्रकीर्णकसमुद्देश, कार्यमारभ्यालोचनं शिरोमुण्डनमनु नक्षत्रप्रश्न इव; compare also S. K. 1 काराविऊण खउरं गामउडो मज्जिओ जिमिओ। णक्खत्ते तिहिवारे जोइसिअं पुच्छिउं चलिओ ॥. The following stanza names the lunar mansions inauspicious for shaving;—रोहिण्यां च विशाखायां मैत्रे (*i. e.* अनुराधायां) चैवोत्तरासु च। मघायां कृत्तिकायां च द्विजैः क्षौरं विवर्जितम् ॥. The maxim here referred to is मण्डितशिरोनक्षत्रान्वेषणन्याय. v. 218 ण शंपदं...अणुऊलेण गश्चीअदि—He means to say that it is not the atsrological merit of the day but the passport of भागुरायण that helps a person in his journey. Note that दिन is both masculine and neuter. v. 222. णिग्गमःपवेशा आशि—Originally singular, आसि (Māg. आशि) stands for आसीत्, as well as आसन्; see Hai. v. viii 3.164. v. 224 भाउलाअणङ्का मुद्दाए लञ्छिदु शि—The passport was in the form of a stamp on the cloth worn by a person with a seal dipped in ink made of red chalk or any other dye stuff. see P. C. viii. 34—नवोद्याशोहितबिन्दुबिम्बं विद्युते पार्वणमम्बरान्त। सायाह्नमुद्राधिकृतेन धातुद्रवेण संन्यस्तमिवैकचिह्नम् ॥. The practice of stamping the cloth worn by a person helps us to say with a degree of certainty that जीवसिद्धि was not nude, and consequently he was not नग्नक्षपणक but रक्तपट. v. 225 गुल्म meaning *guards*, includes van-guards, rear-guards, and pickets of soldiers stationed at different points round the camp with signals or passwords; see Ms. vii. 190. and Kām. xvi. 6. The officer of the guards (गुल्माधिकारिन् गौल्मिक or गुल्मप) is thus described in शु० नीति. 2.—

पञ्चानामथवा षण्णामधिपः पद्गामिनाम्।
योऽयः स पत्तिपालः स्यात् त्रिंशतां गौल्मिकः स्मृतः ॥
परिवृत्तिं यामिकानां करोति स च पत्तिपः।
स्ववधानं यामिकानां विजानीयाच्च गुल्मपः ॥

It is derived from गुड् 6. p. to defend. v.2[38] भण मे कज्जसिद्धी होदु त्ति—Say, my mission will prosper; bless my undertaking. v.2[43] प्रवेशकः—It is thus defined, यन्नीचैः केवलं पात्रैर्भाविभूतार्थसूचनम्। अङ्कयोरुभयोर्मध्ये स विज्ञेयः प्रवेशकः ॥. An interlude (प्रवेशक) differs from a prelude (विष्कम्भक) in one respect only. Its characters are all प्राकृत-भाषिन्; and for the matter of that it never begins a play, such is the partiality of purist for संस्कृत.

v. 3 मुहुर्लक्ष्योद्भेदा—The general statement is made in admiration of the policy of चाणक्य. There is a fusion (संकर) of उपमा and अर्थान्तरन्यास. v. 3[2] आस्थानमण्डप—The pavilion of public audience. मण्डप here stands for पटमण्डप (a tent).

v. 4. कुले लज्जयां च०—The root विक्री requires the locative of of the customer. The present indicative विमृशति has the sense of the imperative. The stanza contains the figure अप्रस्तुतप्रशंसा.

v. 5. नन्दान्वयालम्बिना—Related to the Nanda family, a scion of the Nanda family. On चाणक्यनिराकृतः (निराकृतः चाणक्यः येन; Bahuvrihi) see P. ii, 2.37—वाहिताग्न्यादिषु. In स्थैर्यं भक्तिगुणस्य it is the continuity of devotion to Rākshasa from father to son that is referred to. King Parvataka put entire faith in Rākshasa, and was firmly attached to him ever since his secret alliance with him. After his death, Malayaketu continued to profess the same attachment to him. The stanza contains the figure उत्प्रेक्षा. v. 5[6] नयने पिदधामि—This act of Malayaketu is indicative of close intimacy; see Amaru. 19, Chand. K. i. 13, v. iii. 1' and Si. ix. 96. It is a sport in which one comes from behind unobserved and covers the eyes of another with his or her hands. The latter in recognition tells the name of the person pressing the eyes, who thereupon takes off the hands; see. V. S. 2-3. It is allied to अङ्गुलीताडितक and सुनिमीलितक of Kā. Sū 18. v. 5[18] अये राक्षसस्य मित्रं जीवसिद्धिः— See Kām. 13 38 - एते ज्ञेयास्तु संचाराः सर्वे नान्योन्यवेदिनः v. 5[15] गमिस्सं The attrition of the termination मि to a mere *m* sound in the प्राकृत future was the precursor of a similar change that took place in the fullness of time in the present. It is noticed casually in a note by Hemachandra: see Hai. v. viii. 3. 141. This resulted in the termination

उं of the अपभ्रंश and ऊं of the Gujarāti first person singular of the present tense. v. 5[20] शयं स्येव......अत्तणो भवलज्झामि—The wrong which जीवसिद्धि pretends to be doing to himself is that of being implicated in plotting the murder of Malayaketu which he imputes to Rākshasa v. 5[27] किं एदिणा शुंणेण—What signifies hearing it ? One does not care to hear what is secret or what is outrageously bad. v. 5[29] ण हि लहदशं, जीवसिद्धि slyly alludes to the wide currency of the report ascribing the murder of Parvataka to Rākshasa. Of course it was criculated by चाणक्य, as we learn in i. 14[2-4] *supra*. v. 5[34] युक्तमिदानी-मर्थिने कथयितुम्—What is told to another without his seeking to know it, carries no weight and makes no impression; and a person who wantonly exposes his friend is not believed in. v. 5[36] णिवशमाणे—On the free use of परस्मैपद् and आत्मनेपद् terminations in प्राकृत, see Hai. v. viii. 3.137, 144, 180, 181. v. 54₂ The speech भागुरायणः । तत-स्ततः। added after this in Mss. has a very s spicious look. ततस्ततः is used when a narrative is long and digressive. But the story of जीवसिद्धि is short and to the point. So I drop it. v. 5[45] जीवसिद्धि was expelled from the capital with disgrace because he was concerned in the *murder* of Parvataka. He was suspected of doing the deed at the instigation of Rākshasa who was his friend. The sentence of banishment proclaimed him to be the *murderer*. Answering to the charge of the murder, I supply before त्ति कदुअ the word घादगे which is wanting. v. 5[47] तालिशं आलहीआदि येण—He insinuates that Rākshasa is plotting the murder of Malayaketu to serve his end. v. 5[58] चाणक्कण विशकण्णाए णामं वि ण शुदं—This is, of course, a political lie.

v. 6 सुहृन्मुखाद्रिपुमधिकृत्य—Here रिपु refers to Rākshasa and सुहृद् to जीवसिद्धि who feigned friendship with Rākshasa. v. 6[1] हन्त कृतार्थोऽस्मि—By अर्थ (lit. object) is meant the fathering of the guilt of having murdered Parvataka on Rākshasa, which he was commissioned to do by चाणक्य; see i. 19[19] and i. 19[20] *snpra*.

V. 7. मित्रं ममायामिति०—The adverbial form अन्वर्थतः means the same as अन्वर्थम्; compare यथार्थतः and यथार्थम्. There is a fusion (संकर) of सहोक्ति and काव्यलिङ्ग in the stanza. v. 7[6] तस्मिन् काले सर्वार्थ-सिद्धिं राजानमिच्छतो........पर्वतेश्वर एवार्थपारेपन्थी०—The passage informs the reader that Sarvārthasiddhi was alive when पर्वतेश्वर was murdered. परिपन्थी (परि विरुद्धं पन्थयितुं शीलमस्य, P. iii. 2 78)—antagonistic, cf. परिपन्थ. The readings नास्ति दोष एवास्येति (T) and न दोषोमवास्य (H) overshoot the mark by absolving Rākshasa emphatically and entirely from the guilt.

V. 8 मित्राणि शत्रुत्वमिवा०—The particle इव denotes कृतकत्व here. Concerning political friendship and enmity see Kām viii. 73—अमित्राण्यपि कुर्वीत मित्राण्युपचयावहान्। अहिते वर्तमानानि मित्राण्यपि परित्यजेत्॥ There is a fusion (संकर) of काव्यलिङ्ग, पर्याय, and अर्थान्तरन्यास. v.8³ अमात्यवधे प्रकृतिक्षोभः स्यात्. The member of the *body politic* here alluded to is बल. On the advice given by Bhāgurāyaṇa see Kām. viii 69. v. 8⁴ सलेहो पुरिसो गहीदो—The captain of the guards failed to notice the casket of jewellery concealed by Sidhārthaka under the armpit. So it is not reported here.

V. 9. आणत्तीअ गुणेसु०—The speaker praises blind fidelity, to defend his own action of perfidy to Rākshasa. अह्मारिसजणणीए—Devotion to the master is here described as the fostering *parent* of servants. The reading of the majority is आणन्तीए of which the Sanskrit rendering given by them is आनयन्त्यै. But the प्राकृत equivalent of आनयन्त्यै is आणेन्तीए not आणन्तीए. Even if we look upon आणन्तीए to be a clerical error, the root आनी which takes two objects is here wanting in either. I regard आणन्तीए to be a blunder for आणत्तीए or आणत्तीअ. The same blunder is to be noticed in Se. B. vi. 19. But the commentator is careful enough to render it by आज्ञप्ति. As a converse case I point to Se B. iii 48, दुहिए राहवहिअए भमरोअत्तअम्मि कुसुमम्मिव पव्वाअए भमरोअत्तअम्मि—which I propose to read दूए राहवहिअअए भमरोअन्तअम्मि कुसुमम्मि व पव्वाअए भमरोअन्तअम्मि(दूये राघवहृदयके भ्रमाद् रुदति कुसुम इव प्रम्लाने अपयद्भ्रमरे)—Here त्त has taken the place of न्त. The variant तिप्पन्तीए गुणेसुं also stands in need of correction. The प्राकृत substitute of तृप् is थिप्प, see Hai. v. viii. 4. 137. So we have to read थिप्पन्तीअ गुणेसुं which would mean ‘ content to look at merits (only). ’ The figure of speech is रूपक. v 9⁵. परिग्रह m.—a domestic servant; see Med परिग्रहः परिजने. v. 9⁶ उद्वेष्टय दर्शय—The action of unrolling is generally predicated of a scroll or letter; see M. v. 119.-लेखं च नाट्येनोद्वेष्टयति. There is a special term काचनक to denote the string tied round a letter; see Hā. 54. I have, therefore preferred उद्वेष्ट्य to उद्घाट्य. v. 9 ⁷ स्वस्ति-यथास्थानं etc.—All letters began with the auspicious word स्वस्ति. Secret correspondence was purposely vague. The carrier, who was generally a trusted person, supplied the oral clue (वाचिक). See Hā. 54. वर्णदूतः स्वस्तिमुखो लेखो वाचिकहारकः and Ha 167.-संदेशोक्तिस्तु वाचिकम्. A letter to a high personage was accompanied by presents; see M. v. 118-119 These presents were called अशून्यार्थः; see Hch. 241 अस्मत्स्वामिना संदेशमशून्यतां नयता०. On the insidious fabrication of चाणक्य meant to incriminate Rākshasa, see Kām. 9. 69—अर्थोत्सर्गेण महता लेखैश्चान्यर्थसंहतैः।

प्रधानपुरुषस्येह प्रकुर्वितार्थदूषणम् ॥ v. 919 प्रथममुपन्यस्तसंधीनाम्—The term उपन्यस्त is suggestive of the alliance being उपन्याससंधि. It is thus defined:—अन्यामेकार्थसंसिद्धिं समुद्दिश्य क्रियेत यः । स उपन्यासकुशलैरुपन्यास उदाहृतः ॥ See Kām. i ix. 8. The alliance of Chandragupta and the Mlechchha kings is here styled उपन्याससंधि (*Stipulation alliance*) from the latter's point of view. They are said to be *stipulating* for the territory, treasure and elephants of Malayaketu in consideration of their undertaking to kill him. On the part of Chandragupta, however, the alliance was, what they call, उपहारसंधि, (*bestowal alliance*) in as much as the latter ostensibly promised *to give away* the territory, treasure and elephants of the enemy to the allied Mlechchha kings; see Kām. ix. 5—संप्रदानात् भवति य उपहारः स उच्यते; and Man. ii 11. 8, गजानश्वांस्तथा रत्नं सुवर्णं भूमिमेव च । दत्त्वा यः क्रियते संधिरुपहारः स उच्यते ॥ On account of the *bestowal* (उपहार) Chandragupta is spoken of as उपहारिन् (*bestower*) in the letter. The traditional readig उपकारिणम् yields no sense. For, we have here before us not a case of उपकार (*obligation*), but of उपहार (*bestowal*). v. 920 पूर्वप्रतिज्ञातसंधिपरिपणप्रतिपादनेन-by the granting प्रतिपादन of the stipulated (प्रतिज्ञात) reward of alliance (संधिपरिपण). v. 920 सत्यसंधः (सत्या संधा यस्य)-whose promise is true i. e., true to his promise. v. 921 एवमुपगृहीताः सन्तः—Who have been so much (एवम्) won over (उपगृहीताः). v. 921 उपहारिणम्—The maker of the *bestowal alliance* (उपहारसंधि), i. e. the pledger. v.923 कोशहास्तिकाभ्याम्—For हास्तिक n. (a collection of elephants) see Ak. The manuscripts read कोशहस्तिभ्याम्, which is a clerical error similar to कृतकृत्यताम् of I. 15. v. 923 अलङ्कारत्रयं च श्रीमता यत् प्रेषितम्—These are understood by Malayaketu as fee in advance from Chandragupta to Rākshasa for murdering him. v. 924 अक्षूण्यार्थ m. n.—A ceremonial present accompanying a letter or a message to a high personage, especially a king; compare P. Pr. 31-32, विजयार्थ n. v. 925 वाचिक n.—An oral clue to a vague communication. The root निराकृ means (i) to expel, (ii) to annihilate. The manuscripts read either आप्ततमात् सिद्धार्थकात् or आप्ततमादस्मात्. Both are defective. The first is wanting in the identification of the carrier with Siddhārthaka; and the second omits the name of the carrier. In the absence of the mention of the said identification शकटदास would not have written the letter. Had the name of the carrier been not given in the letter भागुरायण could not have called him by his name in the next speech ; for he does not know him. I, therefore, read आप्ततमादस्मात् सिद्धार्थकात्. Viewed as an ordinary epistle of common life, the letter

under notice purports to be addressed to a high personage. He has an enemy possessing much money, vast landed property and many elephants. The addressee and his enemy are presumably cousins, among whom inveterate family feuds are very common. Their consanguinity is inferable from the fact that the former has the power to give away the belongings of the latter, which he could do only if he be a presumptive heir to him. The addressee has obliged the correspondent by destroying his enemy. He sends valuable pieces of jewellery by way of present to him. In return the correspondent undertakes to do away with his cousin with the help of certain friends of his who are in the service of the wealthy proprietor. Lured by the promise of the vast property they join him in the conspiracy. v. 926 कीदृशो लेख:—Whose letter is this, that is, by whom is this letter written? v. 928-34 When questioned whose letter it was that he carried, Siddhārthaka stammers out अज्ज ण जाणामि which, coming after कस्यायं लेख :—seems to imply that he does not know whose letter it was. When further questioned about the person who was to have the oral clue from him, he stammers out तुम्हेहिं, as if he meant that Malayaketu and Bhāgurāyaṇa were to receive it. Struck at what appeared a queer reply, Bhāgurāyaṇa puts the question again to him. Thereupon Siddharthaka makes his meaning clear by repeating in full that he was dumbfounded with fear on his being arrested, in consequence of which he did not know what to say. He simulates that he is on one hand reluctant to disclose the secret of his master Rakshasa as it would be an act of treachery, and is on the other hand, afraid of withholding the truth from Prince Malayaketu as it would be an act of treason. v. 945 अये तदिदमाभरणं०—The indeclinable अये expresses स्मरण (recognition); see Med. v. 974 मामभिद्रुह्यन्ति—The roots क्रुध् and द्रुह् when preceded by prepositions, take the accusative of the object of anger and of malice; see P. i. 4. 38—क्रुधद्रुहोरुपसृष्टयो: कर्म. v. 979 आपूर्णमस्मद्बलं०—The prefix आ here has diminutive force; compare आपाण्डुर, आलक्ष्य, आनील etc. The adjective आपूर्ण so derived should be distinguished from the past passive participle आपूर्ण. Note also that बल n. means *an army*, and that बल m. means *a strong man, a warrior*; see A. S. 505—506. The warriors of Chandragupta are भद्रभट and his companions.

V. 10. साध्ये निश्चित०—With reference to the army निश्चित means resolved, resolute; hence strong, efficient. अन्वय m. signifies following; see Bh. v. 66—का त्वमेकाकिनी भीरु निरन्वयजने वने. By it

is meant the co-operation of allied forces such as मित्रबल, श्रेणिबल, आटविकबल &c. साधन stands for मौलबल. उभयोः denotes friends (सपक्ष) and foes (विपक्ष). पक्ष means the cause, and स्वपक्ष the cause of the leader (स्वामिन्) साध्य n. signifies the *object* to be achieved and साध्य adj. means 'of which the loyalty or efficiency stands in need of proof', that is to say, ' of doubtful efficiency. ' To understand clearly the stanza as applied to a syllogism it is necessary to know something of Indian Logic. अनुमान (Inference) is of two kinds, स्वार्थानुमान and परार्थानुमान. We are here concerned with the former. Of this threemembered syllogism साध्य, साधन and पक्ष correspond to the major, middle and minor terms of Western Logic. The middle term साधन is generally known as हेतु or लिङ्ग. This हेतु is called केवलान्वयिन्, केवलव्यतिरेकिन् or अन्वयव्यतिरेकिन् according as it is capable of being joined with the major term (साध्य) in an affirmative universal proposition only, with its converse only, or with both. The proposition which lays down affirmatively the constant and invariable concomittance of the middle term (हेतु) with the major (साध्य) is known as अन्वयव्याप्ति; e. g. whatever is smoky is fiery, as is the kitchen. The converse of this is व्यतिरेकव्याप्ति; e. g. whatever is not fiery is not smoky, as is the tank. In these instances the major term (साध्य) ' fiery ' is ascertained inductively to be always capable of being predicated of the kitchen and incapable of being so, of the tank. Since kitchen is an instance on the side ot the minor term (पक्ष), and the tank, on the opposite side, they are respectively called सपक्ष and विपक्ष. Now of the three varieties mentioned above the अन्वयव्यतिरेकिन् *hetu* alone makes an argument perfectly sound and irrefutable. A thoroughly sound अन्वयव्यतिरेकिन् *hetu* satisfies five tests or conditions. (i) It must be predicable of the minor term (पक्ष) ; (ii) it must be present in सपक्ष; (iii) it must be absent from विपक्ष; (iv) it must not be disproved by other modes of proof ; (v) it must not be impugned by a counter *hetu*. These are respectively called (1) पक्षधर्मत्वम्, (2) सपक्षे सत्त्वम्, (3) विपक्षाद्व्यावृत्तत्वम्. (4) अबाधितविषयत्वम् and (5) असत्प्रतिपक्षत्वम्. Thus in the ordinary instance ' This mountain is fiery because it is smoky &c. ' the *hetu* ' smoky ' is predicable of the minor term (पक्ष) ' mountain,' is known to be present in the *sapaksha* ' kitchen, ' is absent from the *Vipaksha* ' tank, ' is not disproved by the प्रत्यक्ष, उपमान or शाब्द mode of proof, and is not impugned by a counter *hetu*. When the अन्वयव्यतिरेकिन् *hetu* does not stand these tests, it leads to fallacies(हेत्वाभास). They are five in number, (1) अनैकान्तिक (2)

विरुद्ध (3)सत्प्रतिपक्ष (4) असिद्ध and (5) बाधित. The first is threefold, साधारण, असाधारण, and अनुपसंहारिन्. Of these three the साधारण and असाधारण varieties violate the third and the second condition respectively, and the अनुपसंहारिन् variety is voied of both. The second fallacy violates the same two conditions and the other three respectively infringe the fifth, the first and the fourth conditions. The stanza under notice deals with अन्वयव्यतिरेकिन् *hetu*. The characteristics of a sound *hetu* are briefly indicated in the first two lines. The first clause साध्ये निश्चितम् satisfies the tests of अबाधितविषयत्वम् and असत्प्रतिपक्षत्वम्. The second clause अन्वयेन घटितम् fulfils the condition of सपक्षे सत्त्वम्. The third clause स्वपक्षे स्थितिं बिभ्रत् conforms to the test of पक्षधर्मत्वम्. And the fourth clause observes the condition of विपक्षाद्व्यावृत्तत्वम्. The third line of the stanza, with sententious brevity, refers to the fallacies arising out of an unsound *hetu*. Thus the clause स्वयमेव साध्यम् hints at the fallacies सत्प्रतिपक्ष and बाधित; the clause उभयोस्तुल्यम् alludes to अनैकान्तिक and विरुद्ध; and the clause पक्षे विरुद्धम् points to असिद्ध. The words साध्ये निश्चितम् signify साध्ये निश्चितसत्ताकम् *i.e.* प्रमाणान्तरेण हेत्वन्तरेण च आविप्रतिषिद्धम्. The words अन्वयेन घटितम् imply सपक्षे सत्त्वम्; for अन्वयव्याप्ति is impossible without सपक्ष. The pronoun स्व in स्वपक्षे stands for वादिन्. The word साध्यम् in the third line means साध्यसत्ताकम् i. e. अनिश्चितसत्ताकम् which amounts to saying प्रमाणान्तरेण हेत्वन्तरेण वा विप्रतिषिद्धम्. Similarly, उभयोस्तुल्यम् should be taken to mean साधारणत्वेन असाधारणत्वेन अनुपसंहारित्वेन विरुद्धत्वेन वा सपक्षविपक्षयोः तुल्यरूपम्; and पक्षे विरुद्धम् should be understood as signifying पक्षे असिद्धम्. The term निग्रह in the fourth line alludes to हेत्वाभास being one of the twenty-two निग्रहस्थानानि given in Nyā. Su v. 2. The stanza under notice contains the union (संसृष्टि) of the figures श्लेष and उपमा. The variant सपक्षे is rejected; because सपक्ष has been already referred to in अन्वयेन घटितम्. If we read सपक्षे instead of स्वपक्षे in the first line, there is nothing in the hemistich answering to पक्षे विरुद्धम् of the third line. V. 10[4] परिकल्पितविभागैः-in allotted divisions, that is to say in the proposed order.

V. 11 प्रस्थातव्यं पुरस्तात्०—The खसs were the hill-tribes of Khasia in the north eastern part of Bengal. The शबरs were the dwellers of the Vindhya forest. These two classes of soldiers formed the army of woodmen आटविकबल under their respective chiefs. The Gāndhāras were the people of the province to the west of the Indus about Kandāhar. The हूणs were the white हूणs who were established in the Panjab and along the Indus. Cosmas Indicopleustes who traded in the Red Sea about 525 A. D., speaks of the Huns as a powerful nation in

northern India in his days. The order is issued to the chiefs following Prince Malayaketu. I therefore adopt the reading नृपैः from H. M. in the first line, substituting at the same time शबर for मगध in accordance with H. (C. H. K.) Moreover, since चैद् a derivative of चेदि is not met with, I read, चैव हूणैः in the third line. Thus we have the pairs of Khasa and Sabara chiefs, Gāndhāra and Yavana chiefs, and शक and हूण chiefs. The remaining five chiefs form a group by themselves. V. 11[3] अधिकारपदं शङ्कास्थानम्—This reflection of Rākshasa arises out of the necessity of adorning his person in a befitting manner. If he did not do so, he would offend Malayaketu by the appearance of moping melancholy for his former master King Nanda. His action might be interpreted even in the light of disrespect, or worse than that, of disaffection.

V. 12 भयं तावत् सेव्या०—For प्रत्यासन्न in the sense of *a pseronal attendant of a king*, see *Supra* i. 14[14]. The singular stands for the plural. मतिः सोच्छ्रयानां०—It is not the *appropriateness of fall* from a high position that the speaker refers to here but the *imminence of fall every moment*. So I prefer to read अनुवेलम् rejecting अनुकूलम् and अनुरूपम् of Mss. For अनुवेलम् in the sense of प्रातक्षणम् or अनुक्षणम् see Si. iii. 79 and R. iii. 5. The stanza contains अप्रस्तुतप्रशंसा.

V. 13 पादाग्रे दृश०—The parts (अङ्ग) of the visual organ are the pupil, the eyelids, the eyelashes &c. see V. i. 16, अपाङ्गनेत्रा, where अङ्ग denotes the pupils. तद्विशेषे-its peculiarity, any thing particular about it. There is a fusion (सकर) of उपमा, उत्प्रेक्षा and स्वभावोक्ति here. V. 13[4] प्रयाणे प्रतिविधानमनुतिष्ठता- taking measures (प्रतिविधान) regarding the order of march (प्रयाण), fixing the order of march. V. 13[10] अस्ति कश्चित् कुसुमपुरं गच्छति०—The question apparently relates to the sending of secret agents with missions and the returning of spies with intelligence. V. 13[?] गतागताः—Secret agents sent and spies returned. V. 13[16] अये सिद्धार्थकः—There appear two more speechs after this in the editions, which are given in the foot-note. Their retention means an open imputation to Rākshasa by Siddhārthaka of having entrusted to him a secret message of a suspicious character. After the preferring of such a serious charge even the generous-minded Rākshasa can hardly be supposed to defend a foul calumniator like Siddhārthaka with the words ताड्यमानः पुरुषः किमिव न ब्रूयात्. Such a defence after the admission made in मए ण पारिदं रहस्सं धारिदुं is futile. So the speeches are rejected as spurious. V. 13[19] स्वामिनः पुरस्ताज्ज कथयिष्यति is equal to स्वामिनं न कथयिष्यति; see Si. xi. 39, बहु जगद् पुरस्तात् तस्य मत्ता किलाहम् । and

they are compared it denotes the disaster caused by the death of the sovereign. The reading कीटक्षतत्वक्तिभिरस्रुमिवोद्वमन्तः is rejected, because it is absurd to speak of trees that are dry and withered as exuding liquid matter. vi. 13 The stanza implies the resolve of Rākshasa eventually to follow his sovereign in death as the trees seem to do. The figure of speech is उत्प्रेक्षा. vi. 13¹. For the interpretation of सुलभ as meaning योग्य see राघवभट्ट on S. iv. 4—निष्ठ्यूतश्चरणोपभोगसुलभो लाक्षारसः केनचित् । and compare अतिक्रान्तः कालो लटभललनाभोगसुलभः, Bh. iii. 32. मुहूर्तमुपविश्रामि—Mental and physical depression demands rest. vi. 13² Mss. insert पटहशङ्खविमिश्रः before शब्दः in place of which most of them read नान्दीनादः. They seem to have derived पटह, शङ्ख and नान्दीनाद from the third line of the stanza that follows. We may not mind the repetition ; but we cannot overlook the absurdity of sound being spoken of as mixed with things like पटह and शङ्ख. I reject the interpolated adjective.

vi. 14. प्रमथ्नञ्श्रोतॄणां०—With श्रुतिपथ m. meaning the ear, compare ईक्षणपथ—Mv. vi. 57 signifying the eye. In गीता. xi. 32 we have its synonym श्रवणपथ. For नान्दी in the sense of a kettle-drum see Vai. For the use of it see Hch. P. 137.—228—चक्राण कोणाहतानन्दादिव प्रत्यूषनान्दी, नदन्नान्दीके प्रयाणसमये, and Mv. ii. 4—नान्दीनादप्रभृति ; The figure of speech is उत्प्रेक्षा. vi. 14¹ पिशुनयति is a denominative from पिशुन m. a *tell-tale.*

vi. 15 श्राविंतोऽस्मि-When Rākshasa left the camp of Malayaketu and turned his silent steps to पाटलिपुत्र, he *heard* the report of the capture of Malayaketu by भद्रभट and his companions. As he approached the town, he *saw* the triumphal march of the Mauryan army to the town along with the captive Mlechchha army. These two facts are alluded to in the first half of the stanza. The latter half refers to the ultimate subjection of Rākshasa who finds himself so completely in the power of Chandragupta that he is obliged to accept the office of prime minister in order to save his friend Chandanadāsa. The figure of speech is पर्याय. vi. 15 आसीणो अअं—Note the use of the present participle for the present indicative ; compare the same with the use of the past participle for the past which dates earlier. In Gujarāti poetry the present participle does the office of the present indicative. vi. 15¹⁰ व्यसनसब्रह्मचारिन् a fellow student in the school of misfortune, an unfortunate person like one's self. Compare वेगसब्रह्मचारिणमिव मनसः and दुःखसब्रह्मचारिणि Kp. 79 L. 20, p. 176 L. 23. On सब्रह्मचारिन् see P. vi. 3. 86.—चरणे ब्रह्मचारिणि. It is thus explained

by भट्टोजी दीक्षित--ब्रह्म वेदः । तदध्ययनार्थं व्रतमपि ब्रह्म । तच्चरतीति ब्रह्मचारी । समानः स सब्रह्मचारी. vi. 15.20 The guild of pearl merchants had Chandanadāsa as the head. So जिष्णुदास should have been the head of another guild. This I take to be that of goldsmiths as can be gathered from the reading of T. (E) and H. (B.K.M.). So I read सोवण्णिअसेट्ठि instead of मणिआरसेट्ठि here of the editions. सौवर्णिक is a dealer in gold and golden ornaments. In Gujarat he is called सोनी वाणियो. vi. 15[25] जाणस्यदि is equal to जानीयात्. vi. 15[27] असुणिदव्वं (Sk. अश्रोतव्यम्)—The sad news of his suicide.

vi. 16 औषधपथातिगैः (औषधानां पन्थानं अतिगच्छन्तीति— beyond the power (lit. scope) of drugs, incurable. किमग्निविषकल्पया--see P. v. 3.67, ईषदसमाप्तौ कल्पब्देश्यदेशीयरः. For the comparison of royal displeasure with poison see Mu. vii 1 *infra*. जणवद (Sk. जनपद m.) People, subjects ; see Vai. see also Pt.—जनपदहितकर्ता त्यज्यते पार्थिवेन. अलभ्यमनुरक्तवान्--Note the construction. The presence of अविणअ in the next speech has induced me to prefer किमयमन्यनारीजनम् to कथय किं कुमारीजनम्. अवशः (न विद्यते वशं प्रभुत्वं यत्र)--Beyond one's power to counteract, in which one is helpless. Ordinarily the adjective is used with reference to a person. The four lines किमौषध०, किमग्नि०, अलभ्य० and किमस्य० together make up a पृथ्वी stanza. vi.16[1] चन्दनदासोऽस्य०—The pronouns अस्य and तस्य stand for जिष्णुदास and चंदनदास respectively. vi. 16[15] अपावृतम्..........शोकद्वारम्. Compare—मृत्युद्वारमपावृतम् Rām. iv. I. 26. vi. 16[16] कष्टतरम्—The comparative denotes *excess*. vi. 16[21] वअस्ससिणेहसरिसं—as befitted his love for his friend. vi. 16[24] पज्जत्तो अत्थो (Sk. पर्याप्तः अर्थः) means a sum of money *just sufficient* for the ransom of Chandanadāsa. कुडुम्बभरणपज्जत्तो अत्थो which is the reading of the manuscripts, would mean money that suffices to maintian the family. This amount may or may not be an adequate ransom. So I omit कुडुम्बभरण.

vi. 17 परित्यक्तुं व्यवसितः अर्थः—wealth offered to be given away. व्यवसितः signifies व्यवसायविषयीकृतः, that is, निश्चितः or निर्धारितः here. In this sense it is very rare, in consequence of which the text has been subjected to a number of curious changes by revisionists. I read परित्यक्तुम् in place of प्रियं त्यक्तुम् and प्रियं मोक्तुम् of Mss. The stanza contains the figure काव्यलिङ्ग. vi. 17[1]. किं प्रतिपन्नम्—The root प्रपद् means *to do*, and प्रतिपद् to do or act in answer to what another does, that is *to reply*. See the next speech where प्रतिपन्न is paraphrased by प्रतिभणित. vi. 17[19] सो........ घरअणं जाचीअदि—The root याच् in the passive voice agrees with the indirect object in number and person. vi. 17[8] The

account of Jishṇudāsa ends here. So I omit all that comes after this in Mss. A part of it from जाव to सुणामि is also omitted in H. (M). The critical moments do not permit unnecessary repetition.

vi. 18. शिबिनेव०--Construe as follows--भो साधो शरणागतरक्षणात् समुद्भूतं यशः यथा शिबिना निचितं तथा अविना सुहृदा त्वया अपि निचीयते. For अवि in the sense of नाथ (a refuge of the destitute) see Vai. and Med. The figure of speech is उपमा. vi. 18[5] नन्वनेन व्यवसायसुहृदा--Here व्यवसायसुहृदा is an adjunct of अनेन which stands for खड्ग.

vi. 19 युद्धश्रद्धापुलकित इव—for श्रद्धा in the sense of craving (आदर) see Med. and compare श्रद्धालु (दोहदवती), Gujarāti सादर. As applied to the sword पुलक m. denotes streaks of superior radiance on the blade ; see Vai—पुलकास्त्वणुराजयः. It is employed in this sense in P. C. i. 34 and Si. xvii. 25. Commentators have missed the technical meaning and have rendered it by रोमाञ्च and छाया respectively. In Pc. I. 34. the streaks of radiance are represented as written characters (अक्षर), whereas in Si. xvii. 25 and here they are regarded as lines of hair standing on end (रोमाङ्कुर). Derive पुलकित as under :—पुलकाः अणुराजयः एव पुलकाः रोमाङ्कुराः संजाताः अस्य. In प्राप्तसख्य (प्राप्तं योग्यं सख्यं यस्य) the word प्राप्त means *proper*, for which see Vai. and compare Ng. iv. 87—वासोयुगमिदं रक्तं प्राप्ते काले समागतम् and compare also प्राप्तकारिन्, प्राप्तरूप, प्राप्तकाल &c. The phrase प्राप्तसख्यः करेण means which has my right arm for its right companion सत्त्व-(i) surpassing excellence or (ii) energy, valour. साहस—The daring deed, hinted here, is the prompt determination of putting to the sword the executioners of Chandanadāsa to save him from execution. Note how the secret agent of चाणक्य averts the fateful consequences by a cunning lie. The Stanza contains the union (संसृष्टि) of उपमा, उत्प्रेक्षा and रूपक. vi. 19[1] सेट्ठिचन्दणदासजीविदरक्खणेण पिसुणिदा—The speaker pretends to have so much faith in Rākshasa that he speaks of the release of Chandanadāsa as an accomplished fact. vi. 19[3] अमच्चपादा—The plural forms of पाद and चरण are added to names and designations of persons to show great respect or veneration. vi. 19[7] सोऽहमनुभूतभर्तृविनाशः &c.—There can be no stronger self-condemnation than this, contradicting the compliments paid. For the epithets अनार्य and यथार्थ राक्षस, the reader is referred to Mu. v. 21, and v. 7 *supra*. vi. 19[18] जीविदं परिरक्खन्ता—purposing to save their lives, that is to say, for their own safety. This peculiar use of the present participle has the sanction of पाणिनि ; see P. iii. 2. 126 लक्षणहेत्वोः क्रियायाः । Compare Si. vii.

26—मरुद्वनिरुह्यं रजो वधूभ्यः समुपहरन् विचकार कोरकाणि and Bk. iv. 8—शय्योत्थायं मृगान् विध्यन्नातिथेयो विचक्रमे—In this special sense tho present participle is the parent of the future in modern Sindhi. vi. 19?? निष्क्रान्तः—The mission of the secret agent is but half done. He departs only to dog the foot-steps of Rākshasa to the place of execution, and on the latter's surrendering himself to the executioners, hastens to inform Chandragupta of it in accordance with the previous instructions of चाणक्य.

vi. 20 यदि हि शकटो—The fabricated letter in the hand-writing of शकटदास and the feigned mission of Siddhārthaka therewith to पाटलिपुत्र leads Rākshasa to suspect that सिद्धार्थक was a secret agent of चाणक्य and that he seduced शकटदास and conducted him thither to plot his downfall. Under the supposition he finds it difficult to understand why the enemy had put the executioners to death. If then he dismisses the idea of the perfidy of शकटदास and the foul play of Siddhārthaka he is at a loss to see how the enemy could have got the mischievous letter written. It is confusion worst confounded. शत्रोर्मितेन—by the accredited agent of the enemy. वधाधिकृतो जनः—person officiating as executioners, *i.e.* चण्डालs. तर्क m.—a *reductio ad absurdum* speculation. विभावयेत्—could cause to exist, could produce or get up.

vi. 21. Executioners appear in pairs in Sanskrit plays. I therefore read घातकाभ्यां hear instead of घातकानां of Mss. With the second lino of the stanza compare A. R. 6.—कालापेक्षी दण्डनीतिप्रयोगः ।. व्यापत्ति-death.

End of Act VI
called
A Sham Strangulation.

Act VII.

vii. 2 हीमाणहे expresses खेद. vi. 1-2 With the प्राकृत root मह् to wish (Hai. V. viii. 4. 191), compare Vedic मह् I. A. to delight, classical मह m. a festival. In the first stanza the politically unwholesome is compared to poison, being equally fatal. In the second it is spoken of as more terrible in its consequences than the physiologically unwholesome. The two stanzas are meant to point out the lenity of Chandragupta who sentenced Chandanadāsa only to death and not

his whole family. The executioners speak the Māgadhi प्राकृत. The figure of speech in the first stanza is उपमा and in the second व्यतिरेक. vii. 2[6] अशुहं गर्दि—evil fate, death. vii 2[6] पडिआल—remedial measures. vii. 2[18] शूलं स्कन्धेन वहन्—see Mk. x. 116-117.

vii. 3. अह्मारिसाण वि—The reading कुले is taken from the Bikaneer fragment of the Mudrārākshasa. For अस्मादृशानाम् in the sense of अस्माकम् see i. 20[18] notes, *supra*.

vii. 4 मोत्तूण आमिसाई—The figure of speech is अप्रस्तुतप्रशंसा. With the stanza compare the following piece of मुक्तपीड (A.C. 726-753):– वसन्त्यरण्येषु चरन्ति दूर्वां पिबन्ति तोयान्यपरिग्रहाणि। तथापि वध्या हरिणा नराणां को लोकमाराधयितुं समर्थः ॥.

vii. 4[1] भो जिण्हुदास--She calls जिष्णुदास to her to commit her son to his care. For she was determined to follow her husband in death. But जिष्णुदास had just turned back, as we learn from the next speech. Hence there is no reply. vii. 4[11] एदे अह्म पिअवअस्सा०—This is said by way of defence in reply to the stricture दुल्लहा ते खु माणुसा जे &c. Here the plural एदे, पिअवअस्सा &c. is the plural of respect. vii. 4[12] णिवट्टमाणा (Sk. निवर्तमाना:)-returning home, dragging the body homeward. To avoid the tautology involved in अंसुपाद &c. and वाहगरुआए I omit अंसुपादमेत्तकेण किदपदीआरा. The variant णिवावसलिला for पदीआरा fails to remove the tautology noticed. It will be seen from the speech under comment that the report of the suicide of जिष्णुदास by fire, made by the man with a rope to Rākshasa in the weed-grown garden, was a fiction. vii. 4[21] परलोअं पत्थिदो अज्जो ण देसन्तरं—Note the two sorts of अनुगमन, (I) seeing a person off or अनुव्रजन, for which see K. V., and (ii) following a person in death or अनुमरण, for which see K. p. 773, l. 79. In the present case Chandandāsa was going to be impaled. So his wife remonstrates with him when he bids her go home; for she means to follow him to the other world. vii. 4.[25] भत्तुणो चलणे अणुगच्छन्ताए अप्पाणुग्गहो होदु—This sort of suicide was regarded very meritorious,so she wishes *to bless* herself with it. vii. [30] अणुगिह्णदु णं०—She blesses her son before her death. The reading सरणाओ is taken from Moro. Mss. vii. 4[31] पडसु अपच्छिमं पिदुणो पादेसु–Like उत्तम and अनुत्तम, the terms पश्चिम and अपश्चिम in the sense of final, are convertible. It is this convertibility that gives rise to various readings in the present case as in Māl. ix. 240. The termination सु in पडसु is derived from the ātmanepada termination स्व. vii. 4[38] किं दाणिं मए तादविरहिदेण अणुचिट्ठिदव्वं —The boy would rather die than live fatherless. He does not like to outlive his father. Chandanadāsa understands his words differently

and directs him to fly from चाणक्य, lest the latter should put him also to death in his search after the family of Rakshasa. vii.450. अवस्सं.

भविदव्वे विणासे॰—Compare H. I. 44
धनानि जीवितं चैव परार्थे प्राज्ञ उत्सृजेत्।
तन्निमित्तो वरं त्यागो विनाशे नियते स्थिते ॥

vii. 459 भो भोः शूलायतनौ. The root आयत् I. A. signifies *to depend on.* Hence शूलायतनौ (शूलमायतनं जीवनाश्रयो ययोः) denotes those who depend on, that is to say, make a living by, impaling culprits, in other words, those who execute culprits. With शूलायतन compare अर्थायतन in A. P. 115. 17, अर्थायतनशास्त्रेषु तथैव स्यात् कुतूहली. For the reason given in vi. 21 *notes* I read शूलायतनौ instead of शूलायतनाः of T. The variant सनापते of M. H. is absurd.

vii. 5. मित्राणां व्यसने—There is a reference here to Chandanadāsa The plural मित्राणाम्—is the plural of respect. वञ्चना—circumvention. For मृत्यु in the sense of यम see Med. The stanza येन स्वामिकुलं contains the figure काव्यलिङ्ग. In the last line there is रूपक also. vii. 51—अमच्च किं एदं—The pearl merchant was going to say अमच्च किं एदं सव्वं पि आआसं णिप्फलं करन्तेण तुए अणुचिट्टिदं—But Rākshasa catches only the first three words and, taking them differently. interrupts his speech with the reply त्वदीयस्य सुचरितैक॰ vii. 55 स्वार्थ एवानुष्ठितः. By स्वार्थ is meant the purpose nearest to the heart of Rākshasa, which he had decided upon achieving after much deliberation ; see vi 21 *supra.* It was the release of Chandanadāsa. This purpose (अर्थ) of his (स्व) he serves by surrendering himself up to the enemy.

vii 6. असज्जनरुचिः (असत्यः जनानां रुचयः यस्मिन्) is a बहुव्रीहि compound. The मत्वर्थीय suffix विन् in यशस्विन् denotes superlativeness (आतिशायन). The preposition वि in विशुद्ध shows superior excellence (विशेष) शिबि lived in a sinless age. But Chandanadāsa belonged to the sinful Kali age. Buddhas suffered in their own person ; see Bauddha Jātaka stories. But the pearl merchant exposed himself and his family to sufferings. The stanza contains a fusion (संकर) of काव्यलिङ्ग and व्यतिरेक. vii. 69 I read णन्दकुलसंचुण्णअस्स dropping the sustained metaphor (परंपरितरूपक) representing the Nanda family as a mountain chain and चाणक्य as the thunderbolt destroying it. I do this in order that it may accord with मोलिअकुलपडिस्टावअस्स. For the use of संचूर्ण see Dh. V. S., stanza 67. vii. 613 अउव्वणीदिणिअलिस्सुद्धिविहवे which is the reading of H. (M). literally means, 'the wealth of whose (resource-

ful) brain has been caused to run out completely by the tactics of चाणक्य' I derive निगलित from निगल् and take it to mean नितरां गलित. Compare Bh.I.44, गलितविभवाः (नराः) and Bh.I.56, गलितयौवना (कामिनी). vii. 6[15] जयनिका is a diminutive of जयन. From जागर m. and जयन n. both meaning an armour, we have in Old Gujarāti जरह and जीण; see Kā Pra. I-भटाउली । किरया संनाह । जरह, जीण, जीवरखी, वज्रङ्गी, अङ्गरखी, लोहबन्ध. चाणक्य has no time to doff his armour. He has just returned from the field, having forced the Mlechchha army to surrender. So he is ushered on the stage in the fine coat of mail which left visible the face only.

vii. 7. पटान्ते in a cloth. Compare तोयान्ते, Rām. V. 10,28—गाढे महति तोयान्ते प्रसुप्तमिव कुञ्जरम्. The noun अन्त m. in the sense of *the interior* is related to अन्तर. From it is derived the locative termination आंत in Marthi as माँ is from its synonym मध्य in Gujarāti. सदागति m. the wind. अनेकपः (अनेकाभ्यां पिबतीति) an elephant; compare द्विप. The cumulative particle च in the fourth line implies that the capture of Rākshasa is as the holding of fire in a piece of cloth, the staying of the wind with meshes, the forcing of the lion into a cage and the stemming of the ocean with a pair of arms, all combined. The stanza contains अतिशयोक्ति. The author of Alan. Kau. takes it as an instance of निदर्शना; see Alan. Kau. 262-63.

VII. 8 आकरः सर्व०—There is the union (संसृष्टि) of काव्यलिङ्ग and उपमा. कल्पना, from the causal of क्लृप् I. A, means (i) devising and (ii) getting ready. So with reference to the army it signifies martial equipment, and with reference to चाणक्य formation of political schemes. In the time of Amarasimha कल्पना denoted the accoutrement of elephants. It is here used to denote the military equipment of an army in general. vii. 9 The stanza गुणैः कल्पना० contains तुल्ययोगिता.

vii. 96 चाणक्य ascribes all the manoeuvers to Chandragupta's solicitation to be reconciled with Rākshasa. Agreeably to this I drop मया which Mss. insert before लेखितः.

vii. 10. सर्वोऽयं वृषलस्य० To impress Rākshasa favourably about Chandragupta, चाणक्य shrinks in the background and brings the king to the front. Henceforth we have the delineation of the policy of conciliation (सामन्.) It is five-fold, namely, गुणकीर्तन, सम्बन्धाख्यान, परस्परोपकारसंदर्शन, आयतिसंप्रकाशन and आत्मोपसंधान;. see Kām. xvii. 4-5. The present speech illustrates the आत्मोपसंधान mode. च तथा—as

well as, and (तथा च). The indeclinable किल expresse अलीक, and goes with every one of the seven deceptions mentioned in the first three lines. vii. 10' Chandragupta learns the news of the arrival of Rākshass from the secret agent of the Weed-grown garden. So he appears on the scene in the nick of time. For विभवतः in the sense of *around* see M. ii. 7, M. v. 30-31 and Nāg iii. 45-46.

VII. 11 विलक्षतां गतानाम्—confounded, put to shame. For प्रतिष्ठा in the sense of fixedness, permanence (स्थिति) see Vai. The figure of speech is समासोक्ति.

VII. 12. In विगुण the word गुण m. means the bow-string ; so the compound विगुणीकृत signifies *unstrung*, The कृत् suffix उक in जागरूक denotes habit (ताच्छील्य); see P. iii. 2. 134-165. गुरवः is the p'ural of respect. The stanza विगुणीकृत० contains a fusion (संकर) of विभावना and काव्यलिङ्ग. vii.12z There is much confusion here in mss. One thing however is certain. Chandragupta does not require to be told that Rākshasa was the minister of his father and that he should pay respects to him. I therefore eliminate all words relating to this, and retain those only that refer to चाणक्य's greeting Chandragupta on the welcome arrival of Rākshasa to पाटलिपुत्र. The reading adopted is a compromise between MH on one hand and T. on the other.

vii. 13 बाल एव हि०—The figure of speech here is उपमा.

vii. 14 जगतः किम्—which part of the world. विजितम् is equal to विजितं भवेत्. गुरु stands for सुरगुरु or बृहस्पति. He is one of the divine writers on politics. षाड्गुण्य n. (षट् + गुण + स्वार्थे ष्यञ्) means the six courses of action (षड् गुणाः) collectively, that is to say, politics. The readings आर्ये चार्ये च and आर्ये त्वार्ये च make a reference to चाणक्य. But the latter wants to shrink in the background, disclaiming personal political influence over Chandragupta. So the said readings are rejected. In the passage under notice also there is the आत्मोपसंधान or आत्मसमर्पण mode of conciliation. The figure of speech here is रूपक. vii. 14 स्पृशति मां भृत्यभावेन कौटिल्यशिष्यः—Rākshasa at first takes amiss the terms अमात्य and आर्य used by चाणक्य and Chandragupta with reference to him. He suspects that they were mocking him. On a second thought he believes that Chandragupta was addressing him in the complimentary language by way of courtesy. Because he was the min ster of his father, he was paying respect to him. As yet Rākshasa does not perceive that it was neither mockery nor courtesy, but a sincere conciliatory offer of premiership.

vii. 15 द्रव्यं जिगीषुम्—An ambitious King (जिगीषु m.) that is (at the same time) a good King. (द्रव्य n.). Here द्रव्यम् means सद्द्रव्यम्, सद्द्रव्यभूतम्. अद्रव्यम् is the opposite of that. विशुद्धनय—of correct, *i.e*, unerring policy. The figure of speech in the stanza is अप्रस्तुतप्रशंसा.

vii. 16 अजस्रम्—incessantly. शून्य—non-existent (असत्); hence अशून्य—existent (सत्). So अशून्यासन means *having saddles on them*, *i.e* saddled. On the attention bestowed on elephants see Pal. 4 and Ar. ii. 48. The war accoutrements of elephants (परिकल्पना or कल्पना) consisted of लोहजाल, दन्तबन्ध &c. It is the chain armour (लोहजाल) that is here referred to. वंश, signifying the backbone by उपादानलक्षणा, here denotes the back; see Yas. p. 42, ll. 3 4, करिण इव स्वच्छन्दाचारपरागकलुषितां निजवंशलक्ष्मीमुपयच्छमानस्य. Compare Gujarāti वांसो. द्विषारिदर्पच्छिद:—Here there is a complimentary reference to the mighty foes of Nanda that Rākshasa had humbled. The speech embodies the गुणकीर्तन mode of conciliation. The figure of speech is उदात्त. vii. 16[1] न भवत: शस्त्र०—Without your accepting the ministerial sword Chandanadāsa does not live. vii. 16[2] प्रह्व adj.—Submissive. vii. 16[7] आर्यप्रसाद of course means राक्षसानुग्रह. vii. 16[12] सोऽयमिदानीं जानीते—Compare the Gujarāti idiom हवे ए जाणे. vii. 16[13] विज्ञापना—counsel or advice (as to what should be done with Malayaketu). Technically it is the king who disposes, the ministers only giving their opinion which in the language of the court is called विज्ञापना. vii. 16[15] वयं मलयकेतावुषिता:—We lived at the court of Malayaketu. The locative here expresses सामीप्य. vii. 16[16] राजा चाणक्यमुखमवलोकयति—This is a look of assent (अनुज्ञा). Compare Bk. xiv. 18—ईक्षांचक्रेऽथ सौमित्रिम्। where Mallinātha renders ईक्षांचक्रे by दृष्टैव... ....अनुज्ञातवान्. In Se. B. i. 48—आणव बलाइं से विलग्गइ दिट्ठी—there is the look of command. vii. 16[17] प्रतिमानयितव्य:......प्रणय:—The rendition of the forfeited kingdom illustrates the गृहीतप्रतिदान type of the policy of दान, for which see Kām. xvii. vii. 16[18] अमात्यराक्षसेन विज्ञापित: प्रयच्छति-Of course Rākshasa simply said परिरक्ष्यन्तामस्य प्राणा:। But a king dispossessed of his territories is *politically dead.* That he might live, he should be reinstated. The advice of Rākshasa, liberally interpreted, thus includes the restoration of his territories to him. vii. 16[22] श्रेष्ठी चन्दनदास:.........पदमारोप्यताम्--This is the परस्परोपकारसंदर्शन mode of conciliation.

vii. 17 हस्त्यश्व is a समाहारद्वन्द्व compound, denoting horses and elephants forming parts of an army, that is to say, war-horses

and war-elephants; see P. ii. 4.2—द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम् I. The text here has suffered greatly at the hands of revisionists. A glance at Dr. Hillebrandt's edition will suffice to show what a mess they have made. Apart from its being an anachronism, the boastful reference to the tying up of the hair on his head by चाणक्य in the hearing of Rākshasa is eggregeously inconsistent with his settled policy of conciliation. I, therefore, reject the line पूर्णप्रतिज्ञेन मया केवलं बध्यते शिखा and reconstruct the stanza with the help of the prose and verse portion that goes before it. vii.17[2] भो राजन् चन्द्र०—Now that the sovereignty of Chandragupta is made secure, चाणक्य addresses his वृषल protégé as राजन् चन्द्रगुप्त. The terms राजन् and अमात्य are meant to emphasize the relation of kingship and premiership vii. 17[4] After किमतः परं प्रियमस्ति the editions add राक्षसेन समं मैत्री० which is outrageously offensive. It is beyond doubt spurious. vii. 17[5] तदिदं भवतु—Here there is a sudden change. The speaker drops the character of Rākshasa that he had assumed and in his original character of a player asks his brother-player who personated चाणक्य *to bless* the then reigning sovereign Avantivarman. Compare the case of सूत्रधार and नटी in the prologue translating themselves to पाटलिपुत्र of the time of the Maurya king Chandragupta.

vii. 18 वाराही तनु—the form of a boar. After the dissolution of the world at the end of the *Kalpa* the earth had remained submerged in water. To raise it up from the depth of the ocean Vishnu, incarnating himself as the primeval Boar went down to the bottom of the ocean and recovered the earth which he bore on the snout. The demon Hiraṇyāksha who had been there for the conquest of the watery realms of Varuṇa, stopped him from carrying it away; and there was severe fighting. After a contest of a thousand years Vishnu slew the demon and raised up the earth. See Bhg. iii. 13-19. प्रलयपरिगता—subemerged in (lit. overwhelmed by) the watery deluge. Here प्रलय stands for जलप्रलय. आत्मयोनि (आत्मा योनिः यस्य)—self-begotten, uncreate. अवनविधौ अनुरूपाम्—suiting His mission of rescuing, proper for the work of rescuing. प्राक्—formerly, in ancient times. भूतधात्री (भूतानां प्राणिनां धात्री जननी)—the earth. म्लेच्छ—The हूणs who made inroads from the northwest in the sixth century. अवन्तिवर्मा—See the Introduction. For बन्धु in the sense of a *relative* see Vai. The figure of speech is अभेदातिशयोक्ति.

END OF ACT VII
called
The Pact of Peace.

MUDRĀRĀKSHASA OR THE SIGNET RING.

TRANSLATION.

ACT I

THE SIGNET FOUND.

There enters the manager of the play at the conclusion of the invocation by the Manager of the Theatrical Preliminaries.

STAGE MANAGER—May the ingenuity of Lord Śiva protect you,—of Śiva who wished to keep back from the Goddess Gaurī, (the name of) the river-goddess Gangā by the following (evasive) replies (to her questions):—Gaurī—Who is this, so fortunate, that is borne on the head? Śiva—It is śaśikalā (the crescent moon). Gaurī—Is that (*i. e.*, Śaśikalā) the name [of her] ? Śiva—That is the name indeed. It is known to you; and yet how is it that you (seem to) forget it ? Gaurī—I (mean to) refer to one of the female sex, not to the Moon. Śiva—Then let Vijayā speak, if you do not believe the testimony of Chandra (the moon). 1

Moreover,—May the dance of Śiva, the conqueror of the demon Tripura, awkwardly performed in consideration of local conditions, protect you,—of Śiva who staid the subsidence of the earth by a gentle tread of his feet, went through brachial movements (lit. gesticulated) only by a repeated contraction of his arms outreaching all the worlds, and refrained from fixing his terrible eye emitting sparks of fire on its objectives for fear of conflagration. 2

I must not be long. (For) I am ordered by the audience that the new drama, named the Signet Ring, a composition of poet Viśākhadatta, son of Mahārāja Bhāskaradatta and grandson of Sāmanta Vateśvaradatta, should be staged by me. And I am really very much pleased, as I have to perform it before an audience that can appreciate the excellence of a poetical work. For:—

Sowing in a good soil thrives even in the case of a dullard. A bumper crop of paddy does not depend on the qualification of the planter. 3

So I, with my household, begin the performance forthwith. How now, what is this? Domestics are unusually busy in their appointed tasks as if there were a great festival. Thus:—

One here is fetching water; another is preparing fragrant paints (lit. is grinding aromatic substances); a third is weaving fine wreaths, and one there is repeating a sweet hum keeping time with the descending movement of the pestle. 4

Well, I will call my wife and inquire. *Looking in the direction of the attiring room*—

Come quick on purpose, O noble lady, you, who adept in policy, full of resources, securing stability and gaining the three ends, are the Science of Polity incarnate in (the regulation of) the household. 5

ACTRESS. *entering*—Here I am, my noble lord. May you, noble one, favour me with the dictation of your command.

STAGE MANAGER—Noble lady! Let alone the dictation of command. Just tell me whether the family is blessed with a dinner-invitation to revered Brāhmaṇas or whether there are welcome guests come to our house, on which account these special dinner-preparations are being made.

ACTRESS—Revered Brāhmaṇas are invited to dinner by me, my noble lord!

STAGE MANAGER—What is the occasion!

ACTRESS—They say there is to be the seizure (*i. e.* eclipse) of *Chandra* (*i. e.* the moon).

STAGE MANAGER—Who says so!

ACTRESS—Townfolks say so, to be sure.

STAGE MANAGER—Noble lady! I have carefully studied the science of stars. By the bye let the special dinner preparation for revered Brāhmaṇas be proceeded with. But as regards the seizure of *Chandra* you are misled (lit. deluded). Look here.

The malignant assailant (Rāhu), in concert with Ketu, now seeks to assail by might Chandra (*i. e.* the moon) in full splendour—

Voice behind the Stage—Ah! Who is this that seeks to assail *Chandra* (*i. e.* Chandragupta) inspite of me?

STAGE MANAGER—But the union of Budha (Mercury) saves him. 6

ACTRESS—My noble lord! Who is this that wishes to save *Chandra* (*i. e.* the moon) from the attack of the assailant (Rāhu), though a denizen of the earth?

STAGE MANAGER—In sooth, noble lady, I did not notice him. Well, I shall make him out by his voice on being questioned again. *He repeats ' The malignant assailant ' &c.*

Voice behind the Stage—Ah! Who is this that seeks to assail Chandragupta inspite of me ?

STAGE MANAGER—Oh, I see.
It is Kauṭilya—

The actress shakes with fear.

STAGE MANAGER— Of crooked policy who forcefully consumed the Nanda family like reeds in the flames of his wrath.
Hearing of the seizure of Chandra (*i. e.* the moon) he comes, apprehending the seizure of the namesake Chandra, the Maurya. 7

So let us withdraw. *They retire.*

END OF PROLOGUE.

There enters Chāṇakya, touching the knot of hair on the head in anger.

CHĀṆAKYA—Ah! Who is this that seeks to assail Chandragupta inspite of me ?

Which person, doomed to die, now wishes not the lock of hair on my head tied up which forms the black wreath of smoke moving to and fro, of the fire of my anger and has been the fatal female cobra to the Nanda family ? 8

Which person, moreover, deluded in the estimate of the strength of his adversary and his own, would suffer instant death after the fashion of the moth, braving the blaze of my raging fury that has been to the Nanda family what the forest conflagration is to a wood ? 9

Hallo, Śārṅgarava !

PUPIL—*entering ;* What is your command, Revered Sir ?

CHĀṆAKYA—A seat for me, my dear boy, to sit down.

PUPIL—Revered Sir ! The room beside the entrance door is furnished with mats. So the Revered One may be pleased to sit here.

CHĀṆAKYA—My dear boy ! It is not the habitual severity of the preceptor towards his pupil, that possesses me. I am put out by the cares of state (lit. close application to state affairs). *Taking his seat, to himself, on the withdrawal of the pupil.* How now ? Has the matter gained publicity among citizens, that, filled with resentment at the destruction of the Nanda family, Rākshasa has made an alliance with Malayaketu, son of Parvataka, burning with rage on account of the murder of his father, who has been urged on by

the offer of the entire Nanda territories, and that he is preparing to assail Vrishala with a vast army of Mlechchha chiefs reinforced by (the troops of) Malayaketu? *After a moment's reflection.* Aye, what of that? I am able to avert it inspite of publicity. For, having publicly vowed to extirpate the Nanda family, I have (already) crossed the impassable river of that vow.

The fire of my wrath is like a forest-conflagration. It has destroyed the members of the Nanda family deserted by terror-striken citizens like bamboo canes forsaken by terrified birds, having scattered in abundance the ashes of delusion cast up by the blast of policy to overwhelm their ministers that served as (a protecting ring of) trees about them. It has, moreover, spread far and wide the smoke of grief in the heavens of the youthful widows of the enemies wherewith it has darkened their moon-like faces. Now that it had no fuel to feed it, it has gone out, not that it has spent itself. 10

Moreover,—Those (very) persons who, with expressions of censure stifled within from fear of king Nanda, formerly saw me helplessly ousted from the principal seat, grieving with downcast faces, have now seen that Nanda with his family similarly hurled down from the throne by me as the lord of elephants with his herd is hurled from a mountain peak by the lion. 11

Though the extreme vow has (already) been fulfilled by me, I still weild the sword for the sake of Vrishala.

(Otherwise), I have uprooted from the soil the Nine Nandas who were like barbs (rankling) in the heart; and have firmly established the sovereignty in the person of the Maurya like the lotus plant in a lake. Thus I have, with assiduity, portioned out to the foe and the friend the choice and appropriate fruit of incurring my wrath and winning my favour. 12

Nay, how can the Nanda family be said to be uprooted and the sovereignty firmly established in the person of Chandragupta, as long as Rākshasa is not secured? *Reflecting* I wonder at the extreme devotion of Rākshasa to the Nanda family! It was not, indeed, possible, as long as a single member of the Nanda family lived, to stop his activities on behalf of the Nanda family in order that he might be induced to accept the premiership of Chandragupta. With this conviction I caused to be murdered Sarvār-

thasidhhi of the Nanda family, poor man, though he had retired to the penance forest. Now then, gaining over Malayaketu he is in sooth making mightier preparation to overthrow (lit. extirpate) us. *Fixing his gaze in the air.* Minister Rākshasa! You deserve all praise.

(Common) People serve a king from motives of self interest so long as he is in power. Those who cling to (lit. follow) him in adversity, do so in the hope of his coming back to power. But those who, like you, uphold their master's cause even after his death with disinterested devotion, cherishing a grateful memory of former favours, such worthy persons are difficult to be met with. 13

Hence it is that we endeavour to win you over. For—

What is the good of having a servant full of devotion but wanting in intelligence and void of valour? Of what use, too, is a servant endowed with intellgence, and valour, but void of devotion? Those only who combine in them the qualities of intelligence, valour and devotion, contributing to greatness, are servants (Bhrityas) of the king, the rest being (parasite) to him as his wife (Bhāryā) is, in weal and woe. 14

As to how he could be reconciled to the acceptance of the premiership of Chandragupta, I do not sleep over the matter. Nay, I try my utmost to secure him. Thus (1) I have spread an evil report among the people, to the effect that our ally king Parvataka, who had laid us under deep obligation, had been piteously murdered by Rākshasa by means of the poison-maid, believing that the destruction of either the Vrishala or Parvataka would be dealing a (mortal) blow on me Chāṇakya. With a view to corroborate the (said) report, so that people might give credence to it, I purposely caused Bhāgurāyaṇa to scare away Malayaketu, son of Parvataka, by whispering into his ears that it was I Chāṇakya that had murdered his father:—I did it, knowing that it was possible to arrest him with tact even if he should make war (with us) backed by the counsels of Rākshasa, but that it was not possible to wipe away the infamy of having murdered Parvataka becoming (indelibly) manifest by the imprisonment of Malayaketu. (2) Moreover, with a desire to know the loyal and the disaffected on our side and on that of the enemy I have employed spies in various guises who

know how to personate people of different localities, different dialects, different customs and different costumes. (Through their agency) I closely scrutinize the movements of the partisans of the Ministers of Nanda who reside in Kusumapura. (3) Then besides I have turned Bhadrabhaṭa and other high officials who had been Chandragupta's champions in the war of revolution into seeming malcontents having given them various grounds of disaffection. (4) I have further appointed as personal attendants of the king trusted persons whose loyalty is proof to temptation, that are ever vigilant in counteracting the evil doings of assassins, poisoners and others. (5) Furthermore there is a Brāhmaṇa fellow-student and friend of mine, by name Induśarman, who has gained great proficiency in the Science on Polity by Śukra and in the science of heavenly bodies in its sixty-four subdivisions. I had invited him to Kusumapura in the guise of a Buddhist monk just after I had taken the vow to destroy the Nanda family, and made him cultivate friendship with all the ministers of Nanda. He has in particular, got intimate with Rākshasa. He will now render great service to me. So there is nothing that I, for one, have omitted to do. It is the Vṛishala alone, the principal member of the body politic, that sits at ease, throwing the burden of state affairs on us. And, for certain, it is only when sovereignty is free from the extreme troubles of managing personally the affairs of state, that it conduces to happiness. For—

> Lords of men and of elephants, though all-powerful, are for the most part woefully unhappy, as is natural, when they have in person to toil (lit. provide) for and then enjoy. 15

Then enters a spy (of Chāṇakya) with a pictoral representation of Yama and his realm.

> Spy—Fall down at the feet of Yama. Of what avail are other petty gods ? For it is he indeed that carries off the soul of the devotees of others trembling (in agony). 16

> Moreover a person gains liveliood by the grace of a god won over by devotion, however severe he may be. We gain our livelihood by the grace of the very Yama who is the destroyer of men. 17

> Now I enter this house, exhibit the pictoral chart and sing songs (of piety).

vii. 15 द्रव्यं जिगीषुम्—An ambitious King (जिगीषु m.) that is (at the same time) a good King. (द्रव्य n.). Here द्रव्यम् means सद्द्रव्यम्, सद्द्रव्यभूतम्. अद्रव्यम् is the opposite of that. विशुद्धनय—of correct, *i.e*, unerring policy. The figure of speech in the stanza is अप्रस्तुतप्रशंसा.

vii. 16 अजस्रम्—incessantly. शून्य—non-existent (असत्); hence अशून्य—existent (सत्). So अशून्यासन means *having saddles on them, i.e.* saddled. On the attention bestowed on elephants see Pal. 4 and Ar. ii. 48. The war accoutrements of elephants (परिकल्पना or कल्पना) consisted of लोहजाल, दन्तबन्ध &c. It is the chain armour (लोहजाल) that is here referred to. वंश, signifying the backbone by उपादानलक्षणा, here denotes the back; see Yas. p. 42, ll. 3 4, करिण इव स्वच्छन्दाचारपरागकलुषितां निजवंशलक्ष्मीमुपयच्छमानस्य. Compare Gujarāti वांसो. दृप्तारिदर्पच्छिदः—Here there is a complimentary reference to the mighty foes of Nanda that Rākshasa had humbled. The speech embodies the गुणकीर्तन mode of conciliation. The figure of speech is उदात्त. vii. 16[1] न भवतः शस्त्र०—Without your accepting the ministerial sword Chandanadāsa does not live. vii. 16[2] प्रह्व adj.—Submissive. vii. 16[7] आर्यप्रसाद of course means राक्षसानुग्रह. vii. 16[12] सोऽयमिदानीं जानीते—Compare the Gujarāti idiom हवे ए जाणे. vii. 16[13] विज्ञापना—counsel or advice (as to what should be done with Malayaketu). Technically it is the king who disposes, the ministers only giving their opinion which in the language of the court is called विज्ञापना. vii. 16[15] वयं मलयकेतावुषिताः—We lived at the court of Malayaketu. The locative here expresses सामीप्य. vii. 16[16] राजा चाणक्यमुखमवलोकयति—This is a look of assent (अनुज्ञा). Compare Bk. xiv. 18—ईक्षांचक्रेऽथ सौमित्रिम्। where Mallinātha renders ईक्षांचक्रे by दृष्टैव... ....अनुज्ञातवान्. In Se. B. i. 48—आणव बलाइं से विलग्गाइ दिट्ठी—there is the look of command. vii. 16[17] प्रतिमानयितव्यः......प्रणयः—The rendition of the forfeited kingdom illustrates the गृहीतप्रतिदान type of the policy of दान, for which see Kām. xvii. vii. 16[18] अमात्यराक्षसेन विज्ञापितः प्रयच्छति–Of course Rākshasa simply said परिरक्ष्यन्तामस्य प्राणाः।. But a king dispossessed of his territories is *politically dead.* That he might live, he should be reinstated. The advice of Rākshasa, liberally interpreted, thus includes the restoration of his territories to him. vii. 16[22] श्रेष्ठी चन्दनदासः.........पदमारोप्यताम्--This is the परस्परोपकारसंदर्शन mode of conciliation.

vii. 17 हस्त्यश्व is a समाहारद्वन्द्व compound, denoting horses and elephants forming parts of an army, that is to say, war-horses

and war-elephants; see P. ii. 4.2—द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम्। The text here has suffered greatly at the hands of revisionists. A glance at Dr. Hillebrandt's edition will suffice to show what a mess they have made. Apart from its being an anachronism, the boastful reference to the tying up of the hair on his head by चाणक्य in the hearing of Rākshasa is eggregeously inconsistent with his settled policy of conciliation. I, therefore, reject the line पूर्णप्रतिज्ञेन मया केवलं बध्यते शिखा and reconstruct the stanza with the help of the prose and verse portion that goes before it. vii.17[2] भो राजन् चन्द्र०—Now that the sovereignty of Chandragupta is made secure, चाणक्य addresses his वृषल protégé as राजन् चन्द्रगुप्त. The terms राजन् and अमात्य are meant to emphasize the relation of kingship and premiership vii. 17[4] After किमतः परं प्रियमस्ति the editions add राक्षसेन समं मैत्री० which is outrageously offensive. It is beyond doubt spurious. vii. 17[5] तदिदं भवतु—Here there is a sudden change. The speaker drops the character of Rākshasa that he had assumed and in his original character of a player asks his brother-player who personated चाणक्य *to bless* the then reigning sovereign Avantivarman. Compare the case of सूत्रधार and नटी in the prologue translating themselves to पाटलिपुत्र of the time of the Maurya king Chandragupta.

vii. 18 वाराही तनु—the form of a boar. After the dissolution of the world at the end of the *Kalpa* the earth had remained submerged in water. To raise it up from the depth of the ocean Vishnu, incarnating himself as the primeval Boar went down to the bottom of the ocean and recovered the earth which he bore on the snout. The demon Hiraṇyāksha who had been there for the conquest of the watery realms of Varuṇa, stopped him from carrying it away; and there was severe fighting. After a contest of a thousand years Vishnu slew the demon and raised up the earth. See Bhg. iii. 13-19. प्रलयपरिगता—subemerged in (lit. overwhelmed by) the watery deluge. Here प्रलय stands for जलप्रलय. आत्मयोनि (आत्मा योनिः यस्य)—self-begotten, uncreate. अवनविधौ अनुरूपाम्—suiting His mission of rescuing, proper for the work of rescuing. प्राक्—formerly, in ancient times. भूतधात्री (भूतानां प्राणिनां धात्री जननी)—the earth. म्लेच्छ—The हूणs who made inroads from the northwest in the sixth century. अवन्तिवर्मा—See the Introduction. For बन्धु in the sense of a *relative* see Vai. The figure of speech is अभेदातिशयोक्ति.

END OF ACT VII
called
The Pact of Peace.

MUDRĀRĀKSHASA OR THE SIGNET RING.

TRANSLATION.

ACT I

THE SIGNET FOUND.

There enters the manager of the play at the conclusion of the invocation by the Manager of the Theatrical Preliminaries.

STAGE MANAGER—May the ingenuity of Lord Śiva protect you,—of Śiva who wished to keep back from the Goddess Gaurī, (the name of) the river-goddess Gangā by the following (evasive) replies (to her questions):—Gaurī—Who is this, so fortunate, that is borne on the head? Śiva—It is śaśikalā (the crescent moon). Gaurī—Is that (*i. e.*, Śaśikalā) the name [of her] ? Śiva—That is the name indeed. It is known to you; and yet how is it that you (seem to) forget it ? Gaurī—I (mean to) refer to one of the female sex, not to the Moon. Śiva—Then let Vijayā speak, if you do not believe the testimony of Chandra (the moon). 1

Moreover,—May the dance of Śiva, the conqueror of the demon Tripura, awkwardly performed in consideration of local conditions, protect you,—of Śiva who staid the subsidence of the earth by a gentle tread of his feet, went through brachial movements (lit. gesticulated) only by a repeated contraction of his arms outreaching all the worlds, and refrained from fixing his terrible eye emitting sparks of fire on its objectives for fear of conflagration. 2

I must not be long. (For) I am ordered by the audience that the new drama, named the Signet Ring, a composition of poet Viśākhadatta, son of Mahārāja Bhāskaradatta and grandson of Sāmanta Vaṭeśvaradatta, should be staged by me. And I am really very much pleased, as I have to perform it before an audience that can appreciate the excellence of a poetical work. For:—

Sowing in a good soil thrives even in the case of a dullard. A bumper crop of paddy does not depend on the qualification of the planter. 3

So I, with my household, begin the performance forthwith. How now, what is this? Domestics are unusually busy in their appointed tasks as if there were a great festival. Thus:—

One here is fetching water; another is preparing fragrant paints (lit. is grinding aromatic substances); a third is weaving fine wreaths, and one there is repeating a sweet hum keeping time with the descending movement of the pestle. 4

Well, I will call my wife and inquire. *Looking in the direction of the attiring room*—

Come quick on purpose, O noble lady, you, who adept in policy, full of resources, securing stability and gaining the three ends, are the Science of Polity incarnate in (the regulation of) the household. 5

ACTRESS. *entering*—Here I am, my noble lord. May you, noble one, favour me with the dictation of your command.

STAGE MANAGER—Noble lady! Let alone the dictation of command. Just tell me whether the family is blessed with a dinner-invitation to revered Brāhmaṇas or whether there are welcome guests come to our house, on which account these special dinner-preparations are being made.

ACTRESS—Revered Brāhmaṇas are invited to dinner by me, my noble lord!

STAGE MANAGER—What is the occasion!

ACTRESS—They say there is to be the seizure (*i. e.* eclipse) of *Chandra* (*i. e.* the moon).

STAGE MANAGER—Who says so!

ACTRESS—Townfolks say so, to be sure.

STAGE MANAGER—Noble lady! I have carefully studied the science of stars. By the bye let the special dinner preparation for revered Brāhmaṇas be proceeded with. But as regards the seizure of *Chandra* you are misled (lit. deluded). Look here.

The malignant assailant (Rāhu), in concert with Ketu, now seeks to assail by might Chandra (*i. e.* the moon) in full splendour—

Voice behind the Stage—Ah! Who is this that seeks to assail *Chandra* (*i. e.* Chandragupta) inspite of me?

STAGE MANAGER—But the union of Budha (Mercury) saves him. 6

ACTRESS—My noble lord! Who is this that wishes to save *Chandra* (*i. e.* the moon) from the attack of the assailant (Rāhu), though a denizen of the earth?

STAGE MANAGER—In sooth, noble lady, I did not notice him. Well, I shall make him out by his voice on being questioned again. *He repeats ' The malignant assailant ' &c.*

Voice behind the Stage—Ah! Who is this that seeks to assail Chandragupta inspite of me ?

STAGE MANAGER—Oh, I see.

It is Kauṭilya—

The actress shakes with fear.

STAGE MANAGER— Of crooked policy who forcefully consumed the Nanda family like reeds in the flames of his wrath.

Hearing of the seizure of Chandra (*i. e.* the moon) he comes, apprehending the seizure of the namesake Chandra, the Maurya. 7

So let us withdraw. *They retire.*

END OF PROLOGUE.

There enters Chāṇakya, touching the knot of hair on the head in anger.

CHĀṆAKYA—Ah! Who is this that seeks to assail Chandragupta inspite of me ?

Which person, doomed to die, now wishes not the lock of hair on my head tied up which forms the black wreath of smoke moving to and fro, of the fire of my anger and has been the fatal female cobra to the Nanda family ? 8

Which person, moreover, deluded in the estimate of the strength of his adversary and his own, would suffer instant death after the fashion of the moth, braving the blaze of my raging fury that has been to the Nanda family what the forest conflagration is to a wood ? 9

Hallo, Śāriigarava !

PUPIL—*entering ;* What is your command, Revered Sir ?

CHĀṆAKYA—A seat for me, my dear boy, to sit down.

PUPIL—Revered Sir ! The room beside the entrance door is furnished with mats. So the Revered One may be pleased to sit here.

CHĀṆAKYA—My dear boy ! It is not the habitual severity of the preceptor towards his pupil, that possesses me. I am put out by the cares of state (lit. close application to state affairs). *Taking his seat, to himself, on the withdrawal of the pupil.* How now ? Has the matter gained publicity among citizens, that, filled with resentment at the destruction of the Nanda family, Rākshasa has made an alliance with Malayaketu, son of Parvataka, burning with rage on account of the murder of his father, who has been urged on by

the offer of the entire Nanda territories, and that he is preparing to assail Vrishala with a vast army of Mlechchha chiefs reinforced by (the troops of) Malayaketu? *After a moment's reflection.* Aye, what of that? I am able to avert it inspite of publicity. For, having publicly vowed to extirpate the Nanda family, I have (already) crossed the impassable river of that vow.

The fire of my wrath is like a forest-conflagration. It has destroyed the members of the Nanda family deserted by terror-striken citizens like bamboo canes forsaken by terrified birds, having scattered in abundance the ashes of delusion cast up by the blast of policy to overwhelm their ministers that served as (a protecting ring of) trees about them. It has, moreover, spread far and wide the smoke of grief in the heavens of the youthful widows of the enemies wherewith it has darkened their moon-like faces. Now that it had no fuel to feed it, it has gone out, not that it has spent itself. 10

Moreover,—Those (very) persons who, with expressions of censure stifled within from fear of king Nanda, formerly saw me helplessly ousted from the principal seat, grieving with downcast faces, have now seen that Nanda with his family similarly hurled down from the throne by me as the lord of elephants with his herd is hurled from a mountain peak by the lion. 11

Though the extreme vow has (already) been fulfilled by me, I still weild the sword for the sake of Vrishala.

(Otherwise), I have uprooted from the soil the Nine Nandas who were like barbs (rankling) in the heart; and have firmly established the sovereignty in the person of the Maurya like the lotus plant in a lake. Thus I have, with assiduity, portioned out to the foe and the friend the choice and appropriate fruit of incurring my wrath and winning my favour. 12

Nay, how can the Nanda family be said to be uprooted and the sovereignty firmly established in the person of Chandragupta, as long as Rākshasa is not secured? *Reflecting* I wonder at the extreme devotion of Rākshasa to the Nanda family! It was not, indeed, possible, as long as a single member of the Nanda family lived, to stop his activities on behalf of the Nanda family in order that he might be induced to accept the premiership of Chandragupta. With this conviction I caused to be murdered Sarvār-

thasidhhi of the Nanda family, poor man, though he had retired to the penance forest. Now then, gaining over Malayaketu he is in sooth making mightier preparation to overthrow (lit. extirpate) us. *Fixing his gaze in the air.* Minister Rākshasa ! You deserve all praise.

> (Common) People serve a king from motives of self interest so long as he is in power. Those who cling to (lit. follow) him in adversity, do so in the hope of his coming back to power. But those who, like you, uphold their master's cause even after his death with disinterested devotion, cherishing a grateful memory of former favours, such worthy persons are difficult to be met with. 13

Hence it is that we endeavour to win you over. For—

> What is the good of having a servant full of devotion but wanting in intelligence and void of valour ? Of what use, too, is a servant endowed with intellgence, and valour, but void of devotion ? Those only who combine in them the qualities of intelligence, valour and devotion, contributing to greatness, are servants (Bhrityas) of the king, the rest being (parasite) to him as his wife (Bhāryā) is, in weal and woe. 14

As to how he could be reconciled to the acceptance of the premiership of Chandragupta, I do not sleep over the matter. Nay, I try my utmost to secure him. Thus (1) I have spread an evil report among the people, to the effect that our ally king Parvataka, who had laid us under deep obligation, had been piteously murdered by Rākshasa by means of the poison-maid, believing that the destruction of either the Vrishala or Parvataka would be dealing a (mortal) blow on me Chāṇakya. With a view to corroborate the (said) report, so that people might give credence to it, I purposely caused Bhāgurāyaṇa to scare away Malayaketu, son of Parvataka, by whispering into his ears that it was I Chāṇakya that had murdered his father :—I did it, knowing that it was possible to arrest him with tact even if he should make war (with us) backed by the counsels of Rākshasa, but that it was not possible to wipe away the infamy of having murdered Parvataka becoming (indelibly) manifest by the imprisonment of Malayaketu. (2) Moreover, with a desire to know the loyal and the disaffected on our side and on that of the enemy I have employed spies in various guises who

know how to personate people of different localities, different dialects, different customs and different costumes. (Through their agency) I closely scrutinize the movements of the partisans of the Ministers of Nanda who reside in Kusumapura. (3) Then besides I have turned Bhadrabhaṭa and other high officials who had been Chandragupta's champions in the war of revolution into seeming malcontents having given them various grounds of disaffection. (4) I have further appointed as personal attendants of the king trusted persons whose loyalty is proof to temptation, that are ever vigilant in counteracting the evil doings of assassins, poisoners and others. (5) Furthermore there is a Brāhmaṇa fellow-student and friend of mine, by name Induśarman, who has gained great proficiency in the Science on Polity by Śukra and in the science of heavenly bodies in its sixty-four subdivisions. I had invited him to Kusumapura in the guise of a Buddhist monk just after I had taken the vow to destroy the Nanda family, and made him cultivate friendship with all the ministers of Nanda. He has in particular, got intimate with Rākshasa. He will now render great service to me. So there is nothing that I, for one, have omitted to do. It is the Vṛishala alone, the principal member of the body politic, that sits at ease, throwing the burden of state affairs on us. And, for certain, it is only when sovereignty is free from the extreme troubles of managing personally the affairs of state, that it conduces to happiness. For—

Lords of men and of elephants, though all-powerful, are for the most part woefully unhappy, as is natural, when they have in person to toil (lit. provide) for and then enjoy. 15

Then enters a spy (of Chāṇakya) with a pictoral representation of Yama and his realm.

Spy—Fall down at the feet of Yama. Of what avail are other petty gods ? For it is he indeed that carries off the soul of the devotees of others trembling (in agony). 16

Moreover a person gains liveliood by the grace of a god won over by devotion, however severe he may be. We gain our livelihood by the grace of the very Yama who is the destroyer of men. 17

Now I enter this house, exhibit the pictoral chart and sing songs (of piety).

PUPIL, *observing him*—Don't you enter the house, good fellow.

SPY—Hallo Brāhmaṇa ! Whose house is it ?

PUPIL—It is the house of our Preceptor, Revered Chāṇakya of auspicious name.

SPY, *with a smile*—Hallo Brāhmaṇa ! Then indeed it is the house of my spiritual brother. So let me in. I will preach sacred truths to your Preceptor.

PUPIL, *angrily*—What do you say? Are you better acquainted with sacred truths than our Preceptor ?

SPY—Hallo Brāhmaṇa ! Don't you get offended ? Surely it is not every one that knows every thing. There are certain things that are known to your Preceptor, and there are certain things that are known to persons like us.

PUPIL—You seek to rob our Preceptor of his attribute of *all-knowing*.

SPY—Well, then, Brāhmaṇa, if your Preceptor be *all-knowing* let him ascertain who do not like Chandra.

PUPIL—Whether he knows it or not, of what consequence will it be to him ?

SPY—Certainly, Brāhmaṇa, your Preceptor will know of what consequence the knowledge of it will be to him. Meanwhile know you this much that day lotuses do not like Chandra, Just see—

> The action of day lotuses that look so fair does not accord with their look ; for they bear antipathy to Chandra in full splendour. 18

CHĀṆAKYA, *hearing the spy, to himself*—Ah ! This fellow means to say that he knows those who do not like Chandragupata.

PUPIL—How is it ? You talk what is impertinent.

SPY—It would be pertinent and nothing but pertinent, if I get one with an intelligent listener.

CHĀṆAKYA—Come in, good fellow ! (Here) you have that listener (in me.)

SPY—I do. *Entering and making up to Chāṇakya*—Prosperity to you, Revered Sir !

CHĀṆAKYA, *observing his features, to himself*—Oh ! This is Nipuṇaka, employed to know the minds of men. *Aloud*. Well come, good fellow. Sit you down.

SPY—As the Noble One commands. *He squats on the ground.*

CHĀṆAKYA—Now give me an account of your mission. Do the subjects love the Vṛishala ?

SPY— Certainly they do. Since all the causes of disaffection are removed by your worthy self, the subjects ardently love His Majesty Chandragupta of auspicious name. There are, however, three persons in the city attached to Minister Rākshasa by previous friendship and regard, that are intolerant of the sovereignty of esteemed Chandragupta.

CHĀṆAKYA, *with rising anger, to himself*—I should rather say they are intolerant of their own lease of life. *Aloud.* Do you know their names ?

SPY—How should I have reported them to the Revered One, if I had not known their names ?

CHĀṆAKYA—In that case I should like to know them.

SPY—Note then, Revered Sir ! Person number one, siding with the enemies, is a Kshapaṇaka—

CHĀṆAKYA, *to himself*—A Kshapaṇaka siding with the enemy ? (*Who can he be ?*)

SPY—Jīvasiddhhi by name, who directed against king Parvata the poison-maid employed by Minister Rākshasa.

CHĀṆAKYA, *to himself*—Oh ! It is Jīvasiddhi. As for him he is my secret agent. *Aloud.* Now which is number two ?

SPY—Number two is a penman, by name Śakaṭadāsa, who is a dear friend of Minister Rākshasa.

CHĀṆAKYA, *to himself*—A penman means one of little consequence. Never-the-less I have set Siddhārthaka after him in the garb of friendship; for it is not proper to neglect an enemy however insignificant. *Aloud.* And now I want to know number three.

SPY—Number three is the head of the guild of pearl-merchants living in the Flower square, by name Chandanadāsa, the *alter ego* of Minister Rākshasa, in whose charge the Minister has left his family while he has escaped from the town.

CHĀṆAKYA, *to himself*—Surely, he must be the most intimate of his friends. For Rākshasa is not a man to leave his family in charge of one who is not his second self. *Aloud.* How am I to know, good fellow, that Rākshasa has left his family in charge of Chandanadāsa ?

SPY—Noble Sir ! This signet ring will help you to know it.

The spy presents the signet ring to Chāṇakya.

CHĀṆAKYA, *examining the signet ring, to himself in joy*—*Ha* ! I here have Rākshasa attached to my finger, I must say. *Aloud.* My good

fellow! I wish to hear at length how you came by this signet ring!

SPY—Listen, Revered Sir! Commissioned by your noble self to inquire (secretly) into the actions of the citizens, I happened, in my rambles with the pictorial chart of Yama and his realm exciting no one's suspicion in gaining access to private quarters, to enter to-day the house of the head pearl-merchant Chandanadāsa, where I spread out the pictoral chart and commenced singing songs (of piety).

CHĀṆAKYA—What then? Proceed.

SPY—Then a boy nearly five years old, very lovely in person, sought to come out of an apartment with eyes wide open through curiosity common to children. At this there arose inside the said apartment a confused noise of ladies crying out "O, the boy! He goes out" which expressed their sense of alarm. Then a lady just peered through the door of the apartment, chid the boy, and with her tender creeper-like arm caught him by the hand as he was coming forth. While she stretched her hand with fingers extended in her hurry to catch hold of the boy, this signet ring, made to suit the finger of a male, slipped from her hand on the door-sill, and gliding down unnoticed by her, just lay close to my feet. Observing the name of Minister Rākshasa engraved on it, I brought it to the Revered One. This is how I came by the signet ring.

CHĀṆAKYA—I understand. Now, good fellow, you may go. This (good service of yours) will meet with proper recognition before long.

SPY—I obey, Noble Sir! *Exit.*

CHĀṆAKYA—Hallo Śārṅgarava!

PUPIL, *entering*—What is your command, Revered Sir!

CHĀṆAKYA—Get me an inkstand and paper, my boy!

PUPIL—I do. *Going out and re-entering.* Here are the writing materials, Revered sir!

CHĀṆAKYA, *taking them, to himself*—What shall I write now? It is to be an instrument of victory over Rākshasa, this writing of mine.

FEMALE DOOR-KEEPER, *entering*—Victory to you, Noble Sir!

CHĀṆAKYA, *to himself, with joy*—I hail the pronouncement of victory. *Aloud.* What brings you hither, Śonottarā?

FEMALE DOOR-KEEPER—Revered Sir! His Majesty, esteemed Chandragupta, touching his head with folded hands that look

like a lotus bud, respectfully states, 'I wish that I may with the permission of the Revered Preceptor, give away to holy Brāhmaṇas the ornaments previously worn by king Parvata to secure His Majesty's bliss in the other world.'

CHĀṆAKYA, *With gratification, to himself*—Bravo, Vṛishala ! Your request, gives response to my heart's desire. *Aloud.* Śoṇottarā, say to the Vṛishala in my name these words in reply:–'Indeed, you know Customary observances ! Good, my Prince, you may carry out your wish. But as the ornaments worn by king Parvata while alive (lit. before) are of superior worth they deserve to be given to Brāhmaṇas of superior worth and not to ordinary Brāhmaṇas. So I myself send to you Brāhmaṇas whose worth I know full well.'

FEMALE DOOR-KEEPER—I obey your commands, Revered Sir ! *Exit.*

CHĀṆAKYA—Hallo Śārṅgarava ! Say to Viśvāvasu and his two brothers in my name that they should go to receive gifts of ornaments from the Vṛishala and then see me (on their way back).

PUPIL—I do as you bid me, Revered Sir ! *Exit.*

CHĀṆAKYA—This is an item to be mentioned at the close. But the body of the letter, how is it to be drawn up ? *Musing a while.* Ha ! I have it. I learn from spies that from among the Mlechchha chiefs assembled the following five, that are the foremost, follow the lead of Rākshasa with whom they are on the most intimate terms :—

> Chitravarman of Kulūta, Simhanāda the lion king of Malayadeśa, Pushkarāksha of Kaśmīra, Sushena king of Sindhudeśa who has humbled his enemies, and Meghāksha the lord of the Pārasīkas who has a vast cavalry, that is the fifth. Surely I may enter their names here. Chitragupta may henceforth strike them off. 19

After a moment's reflection. No, no. Let all remain unspecified. Hallo Śārṅgarava !

PUPIL—*entering*—What is your command, Revered Sir !

CHĀṆAKYA—My dear boy ! The writing of Vedic scholars lacks ease and grace. Say, therefore, to Siddhārthaka in my name that he should get a letter written by Śakaṭadāsa in these terms ; *He whispers them into his ears ;* and see me. It is to bear no address on the outer side, for he himself is to be employed by a certain person

to carry some oral message to a certain person (with the said letter). He should not tell Śakaṭadāsa that it is Chāṇakya who causes the letter to be written.

PUPIL—I do as you bid me, Revered Sir ! *Exit.*

CHĀṆAKYA—How glad I am ! I gain a victory over Malayaketu.

SIDDHĀRTHAKA, *entering, letter in hand*—Victory to you, Noble Sir ! Here is the letter in Śakaṭadāsa's handwriting.

CHĀṆAKYA—What a beautiful hand ! *Going over the contents mentally.* Stamp the letter, good man, with this signet ring.

SIDDHĀRTHAKA—I carry out your order, Revered Sir ! *He stamps it.*

CHĀṆAKYA—Hallo Śārṅgarava !

PUPIL, *entering*—What is your command, Revered Sir !

CHĀṆAKYA—Say to Kālapāśika, the head of the metropolitan police, in my name that it is the command of the Vṛishala that the Bauddha monk named Jīvasiddhi who murdered king Parvata by means of the poison-maid employed by Rākshasa, should, after a public proclamation of the said offence, be banished from the capital with disgrace.

PUPIL—I obey, Revered Sir ! *He sets forth.*

CHĀṆAKYA—Hold, my boy ! Tell him further that the other offender penman Śakaṭadāsa by name, who has been always hatching treason against His Majesty's person, should, after a public proclamation of the offence, be also impaled and his family should be put into prison.

PUPIL—I do as you bid me, Revered Sir ! *Exit.*

SIDDHĀRTHAKA—Noble Sir ! The letter is stamped with the seal. What is to be done next ?

CHĀṆAKYA—Go directly to the place of execution armed with a sword and frighten the executioners (out of their wits); and when they run away terrified in any and every direction, carry off Śakaṭadāsa from the place of execution and take him (safe) to Rākshasa. Rejoicing at the rescue of his friend he will reward you, (richly). You should take the reward and thenceforth be employed for some time as a personal servant of Rākshasa. Afterwards when the enemies are near, this is the purpose which you have to achieve. *He whispers it into his ear.* That is all.

SIDDHĀRTHAKA—I shall do as you command me, Revered Sir.

CHĀṆAKYA, *anxiously to himself*—Would that wicked Rākshasa be caught (after all this) !

SIDDHĀRTHAKA—Caught outright, Noble Sir,

CHĀṆAKYA, *to himself, rejoicing—Ah !* Rākshasa caught outright.

SIDDHĀRTHAKA—is the errand of the Revered One. So may I go for the success of my mission ?

CHĀṆAKYA—Go, good man, and prosper.

SIDDHĀRTHAKA—May it be as you wish ! *Exit.*

PUPIL, *entering*—Revered Sir ! Kālapāsika, the head of the metropolitan police, requests the Revered Preceptor that he will at once put His Majesty Chandragupta's command into execution.

CHĀṆAKYA—All right. Now, my boy, I wish to see Chandanadāsa, the head of the guild of pearl-merchants.

PUPIL—I bow to your wish, Revered Sir. *Going out and returning with Chandanadāsa.* Come this way, head pearl-merchant !

CHANDANADĀSA, *to himself*—

> Even an innocent person is filled with apprehension when summoned by ruthless Chāṇakya. Then what to say of one in guilt ? 20

Hence it was that I said to the three Bauddha laymen Dhanasena and others who live in our ward:—'Per chance cursed Chāṇakya may order my house to be searched. So remove the family of our Noble Minister Rākshasa. As for me, come what may '.

PUPIL—Come on, head pearl-merchant !

CHANDANADĀSA—I follow you, good sir !

PUPIL, *making up to Chāṇakya*—Revered Sir ! Here is Chandanadāsa, the head of the guild of pearl-merchants.

CHANDANADĀSA—Victory to you, noble sir !

CHĀṆAKYA, *looking at him*—Welcome, head pearl-merchant ! Take this seat.

CHANDANADĀSA, *with a low bow*—Undue honour grieves the heart more than dishonour. You know it, Noble Sir ! So I sit here on the ground as becomes me.

CHĀṆAKYA—O, do not say so, my good sir ! This is certainly your due in company of persons like us. So do take the said seat.

CHANDANADĀSA, *to himself*—The villain insinuates something. *Aloud* I obey your order, Noble sir ! *He takes the seat pointed out.*

CHĀṆAKYA—I hope, pearl-merchant, you are doing good business.

Chandanadāsa—By your favour, Noble Sir, my affairs are prospering.

Chāṇakya—Do the shortcomings of Chandragupta cause the subjects to remember the excellencies of the late kings?

Chandanadāsa, *stopping his ears*—I deprecate the sinful thought.

To be sure the subjects are immensely pleased with His Majesty, the esteemed Chandragupta, as with the moon rising in full splendour on an autumnal full-moon night. 27

Chāṇakya—If it be so, kings look for gratification in return, good sir, from their gratified subjects.

Chandanadāsa—Command me, Noble Sir, how much is expected of this person.

Chāṇakya—Good man! This is the regime of Chandragupta, not of Nanda! Monitary gift would have satisfied the greedy king Nanda; but to Chandragupta it is only the abstention from severity that is gratifying.

Chandanadāsa—I am thankful to you, Noble Sir, for this.

Chāṇakya—And you would ask us how the abstention from severity that is secured (lit. results).

Chandanadāsa—I wish to be directed by you, Noble Sir, in the matter.

Chāṇakya—To speak briefly, by loyalty.

Chandanadāsa—Noble sir! Which hapless person would have himself deemed disloyal by the Noble One?

Chāṇakya—You yourself, to begin with.

Chandanadāsa, *stopping his ears*—I deprecate the sinful thought. And what hostility can straws bear to fire?

Chāṇakya—Here it is. You shelter the family of Rākshasa who is inimical to the king.

Chandanadāsa—It is false, noble Sir! Some vile fellow might have told it to you.

Chāṇakya—Have no misgiving, good man! Officers of former kings fly to other countries in panic, leaving their families in the houses of citizens without (previously) consulting their wishes. It is simply the concealment of the fact that is criminal.

Chandanadāsa—Just so. In the panic referred to, the family of Minister Rākshasa was in my house.

Chāṇakya—First you said 'It is false'; and now you say 'It was (in my house)'. These are conflicting statements.

CHANDANADĀSA—Noble Sir, I misunderstood you and blundered.

CHĀṆAKYA—King Chandragupta would have no tricks (of the sort). So deliver the family of Rākshasa into our hands, good sir, and exculpate yourself from the charge (of treason).

CHANDANADĀSA—Pray, Noble Sir, I humbly say that in the panic referred to the family of Minister Rākshasa was in my house.

CHĀṆAKYA—And where is it at present?

CHANDANADĀSA—I do not know.

CHĀṆAKYA, *with a smile*—Ha! Ha! you pretend not to know it. Good man! The danger is imminent and its cure is distant. And don't you think that the Minister Rākshasa will uproot Chandragupta as Vishṇugupta *Stopping short for a moment with a blush and resuming*—uprooted Nanda. Look here.

Even when Nanda and his family lived, sovereign power was very unstable; and Vakranāsa and other eminent ministers endowed with valour and statemanship failed to make it stable. It is now focussed in Chandragupta, giving delight to all as (does) the light focussed in the moon. Who should endeavour to separate it from him or the moonlight from the moon? 22

Moreover:—

Who would defy the lion and try to wrench from his mouth, opened, wide in the act of yawning, one of the incisors red with the elephant's blood just tasted and shining like the crescent moon red in the evening twilight? 23

CHANDANADĀSA, *to himself*—Verified by deed (lit. result) the vaunt sounds well.

Cries of 'Move aside' behind the stage.

CHĀṆAKYA—Hallo, Śārṅgarava! Just see what it is.

PUPIL—I do. Revered Sir! *Going out and returning.* Revered Sir! It is a traitor, Bauddha monk Jīvasiddhi, that is being banished with disgrace by the command of His Majesty Chandragupta.

CHĀṆAKYA—A Bauddha monk? Pity! All the same, he must bear the consequences of treason. Good Sir! The king thus punishes traitors severely. Follow then the wholesome advice of of a friend, surrender the family of Rākshasa; and live long to enjoy the manifold favour of the king.

CHANDANADĀSA—The family of Minister Rākshasa is not in my house.

Cries of 'Move aside' repeated behind the stage.

CHĀṆAKYA—Hallo, Śārṅgarava! What is it again? Just see.

PUPIL—I do, Revered Sir! *Going out and returning.* It is another traitor, penman Śakaṭadāsa, that is being taken to the place of execution to be impaled.

CHĀṆAKYA—He must bear the consequences of his (evil) deeds. My good Sir! The king that punishes traitors so severely will show no mercy to you who screen the family of Rākshasa. Do, therefore, save your wife and your life by the surrender of another's wife.

CHANDANADĀSA—Why do you, Noble Sir, seek in vain to frighten me? I would not give up the family of Minister Rākshasa even if I should have it. What signifies it when I have it not?

CHĀṆAKYA—So you have made up your mind?

CHANDANADĀSA—Aye, I have.

CHĀṆAKYA, *to himself*—Bravo, Chandanadāsa, you deserve all praise.

Which person in the present age would do this, which is impossible except in the case of Śibi, inspite of the advantages to be easily got by betraying others? 24

Aloud in rage— O thou wicked wretch of a trader! Be then prepared to bear the brunt of royal displeasure.

CHANDANADĀSA—I am prepared. You may, Noble Sir, do what your high office empowers you to do.

CHĀṆAKYA—Hallo, Śārṅgarava! Tell Kālapāśika, the head of the metropolitan police,—'Let this wretched trader be at once'—No, not so. Tell Vijayapāla the governor of the castle to seize his property, put him in chains and keep him in the gaol with his wife and his son till I report to the Vṛishala, who himself will order the execution of one and all in his case.

PUPIL—I do as you bid me, Revered Sir! Come away, head peral-merchant!

CHANDANADĀSA, *rising from his seat*—I follow you, good sir! *to himself*—I bless my stars that I die for my friends' sake and for no human fault of mine.

Exeunt Śārṅgarava and Chandanadāsa.

CHĀṆAKYA, *with joy*—Ha ! Rākshasa is now secured.

Since this pearl-merchant parts with his life as a thing uncared for in his day of trouble, he too will surely not hold his life dear in the pearl-merchant's day of trouble. 25

Noise behind the stage.

PUPIL, *entering hurriedly*—Revered Sir ! That fellow Siddhārthaka escaped taking away from the place of execution Śakaṭadāsa who was about to be impaled.

CHĀṆAKYA, *to himself*—Well done, Siddhārthaka ! You have begun in right earnest. *Aloud.* What ? Escaped ! My boy, tell Bhāgurāyaṇa to overtake him at once.

PUPIL, *going out and returning*—Alas ! Bhāgurāyaṇa also has made off.

CHĀṆAKYA, *to himself*—Go he may and achieve success. *Aloud.* My boy ! Tell Bhadrabhaṭa, Purudatta, Diṅgarāta, Balagupta, Rājasena, Rohitāksha and Vijayavarman to track and capture both of them.

PUPIL—All right. *Going out and returning, in distress*—Alas ! The administrative organization is wholly disorganized. What a sorry plight ! Bhadrabhaṭa and his associates are gone ! They left early before the day dawned.

CHĀṆAKYA, *to himself*—May they fare well ! *Aloud.* My boy, don't you feel distressed. (It matters little).

Those that lately left for reasons known to them, are gone already. Let those who remain, also prepare to leave me agreeably to their wishes. Only my talent must not forsake me. In the accomplishment of political purposes that single faculty is more than a match for hundreds of armies. The magnitude of its powers has been amply proved by the destruction of the Nandas. 26

Rising from his seat—Here I go and arrange to bring back Bhadrabhaṭa and his associates. *Fixing his gaze in the air, to himself.* O Rākshasa of wicked resolve ! Where will you go now ? I shall, before long—

Secure you by my talents and employ you in the service of Chandragupta,—you who roam at large by yourself swollen with the pride of personal prowess, self-willed and haughty and endowed with means to lure men by ample gifts, just as a person by his talents captures and employs in service a wild elephant that roams at large by himself, swollen

with the pride of personal strength, self-willed and haughty and endowed with means to lure bees by ample ichoral exudation. 27

Exeunt omnes.

END OF ACT I

called

THE SIGNET FOUND.

ACT II

THE SALE OF ORNAMENTS.

There enters a snake-charmer.

SNAKE-CHARMER—

Those who are ever mindful of preserving the secrecy of spells, know the application of antidotes and accurately mark the magic ring, (can) deal with snakes; just as those who are ever mindful of preserving the secrecy of political schemes, know the science of internal polity and accurately mark the zone of friendly, hostile and neutral princes, deal with kings. 1

Looking up—What do you say, Sir ? You ask me who I am. Sir, I am a snake-charmer by name Jīrṇavisha. What say you further ? You are fond of snake-sport. Well, Sir, what is your occupation ? You are an officer of the king's household. In that case, sir, you indeed sport with snakes.

For an officer of the King's household flushed with success, as also an elephant driver beside himself with liquor and a snake charmer ill-acquainted with spells and antidotal herbs, alike perish. 2

Ah me ! He is gone. *Looking up again.*What do you say, Sir ? You ask me what there is in the wickerboxes. There are snakes that give me a living. What say you further ? You wish to see snake-sport (lit. snakes). This is not a place for it, Sir, pardon me. If you have a curiosity for snake-sport, come, I shall exhibit it in the house yonder. What do you say ? It is the residence of the mighty Minister Rākshasa. People like you have no access there, you say. Then you

may go your way, Sir ! My vocation blesses me, giving access to me there. Oh ! He goes away.

To himself. How strange is this ! When I look at Chandragupta guided by the counsels of Chāṇakya, I feel the attempts of Rākshasa to be all but abortive; and when I turn my gaze to Malayaketu guided by the counsels of Rākshasa, I regard Chandragupta to be all but dispossessed of the throne. For,

The sovereignty of the Maurya King appears unshakable to me, secured by the cords of the talents of Kauṭilya. At the same time I see it on the point of being wrested from him by Rākshasa with the arms of statesmanly tactics. 3

So in this contest of the two talented eminent Ministers the Goddess of Sovereignty seems to be in a state of suspense.

In this land the timorous Goddess, in a state of suspense, is, methinks, in all likelihood greatly troubled by oscilating between the two warring Prime Ministers, as is a timorous she-elephant in a vast forest between two warring wild elephants. 4

Now I shall go and see His Excellency Rākshasa.

He goes and waits at the door. Then enters Rākshasa, sitting in a thoughtful mood with an attendant in waiting.

Rākshasa, *with a sigh*—Alas ! How sad it is !

Wakeful by day and by night, with a mind wholly and restlessly cogitating on state-affairs, I have thought out this *design* ; but there is no canvas (lit. wall) to fix it on, now that the big family of the Nandas, like that of the Yādavas, has been destroyed by cruel Fate—,of the Nandas, who, like the Yādavas, had put down their enemies by their valour and statecraft. 5

No, no, I should not say so.

I closely and intently apply myself (lit. my mind) to politics, accepting the servitude of a stranger, not forgetting my (debt of) loyalty, not losing myself in the enjoyment of sensuous pleasures, not fearing the loss of my life, nor seeking personal greatness, in order that my Sovereign even after his translation to the other world, might have the satisfaction to see his enemy done (on earth) to death. 6

Looking up in the air. Goddess of Sovereignty ! You have no appreciation of merit, none at all. Otherwise,

Why, should you, O Fickle One, have attached yourself to that inimical Mauryan brat, forsaking King Nanda, the delight

of all, and not perished with him, as does the streak of ichoral exudation with a scented elephant ? Tell me. 7

And, O Ignoble One—

Are kings born of illustrious families, all dead (lit. consigned to funeral pyres) on earth, that you chose the base-born, and wicked Maurya for your husband ? Perhaps the mind (lit. sense) of women, which is by nature as unsteady as the tip of the blossoms of the Kāśa plant, is averse to the recognition of a man's merits. 8

So I shall slay the very person to whom, O Wanton One, you have attached yourself, and destroy your hopes. *Reflecting.* Accordingly (1) I have taken the apporopriate step of leaving my family in the house of my bosom-friend Chandanadāsa when I quitted the town (of Pāṭaliputra). For, the adherents of King Nanda there that co-operate with us in this cause, will not be remiss in their endeavours, owing to the assurance that I am not indifferent in the matter of the attack on Pāṭaliputra. (2) I have also stationed Śakaṭadāsa there with vast funds to keep the assassins, poisoners, and other secret agents employed in the murder of Chandragupta, attached to us and to seduce the malcontents on the enemy's side there. (3) I have, moreover, employed Jīvasiddhi and other friends to gather information about the enemy every instant and to break up their alliance. To be brief

I shall very soon pierce with the dart of intelligence the very vitals of him by whom, as by a tiger's cub, brought up with tenderness, perished king Nanda so loving unto his children, and with him his whole family, provided intolerant Fate protects him not serving as a coat of mail. 9

Then enters the Chamberlain of Malayaketu

CHAMBERLAIN—Old age has eradicated *passion* and gradually implanted *piety* in me, just as the policy of Chāṇakya has smashed king Nanda and established Chandragupta in Pāṭaliputra. It is growing in strength as is the Maurya king. Nevertheless *avarice* tries persistently (lit. long) to uproot (lit. conquer) *piety*, just as Rākshasa tries to uproot Chandragupta, being afforded a footing by service; but does not succeed. 10

Advancing further. Here is the Minister Rākshasa. *Making up to him.* Prosperity to you.

RĀKSHASA—Venerable Jājali ! I bow to you. Priyaṁvadaka, a seat for the worthy officer.

PRIYAṀVADAKA—Here it is. Pray, take the seat, Worthy Sir !

CHAMBERLAIN, *taking his seat*:—His Majesty Prince Malayaketu says courteously to the Minister. "My heart is grieved that the Noble One has been abjuring personal decoration befitting his (high) position since a long time. Though it is impossible to forget the many excellent qualities of the (late) King Nanda, it behoves the Noble One to grant my request, *exhibiting an ornament*—and put on this ornament which I take off from my person and send to him."

RĀKSHASA—Venerable Jājali ! Tell His Majesty respectfully in my name that the memory of the good qualities of my late master has already been obliterated by (the impress of) partiality for His Majesty's excellent qualities on my mind. But

> As long as the enemies are not destroyed to a man and the golden throne of His Majesty who is the best of men on earth, is not set up in the Sugāṅga palace, I will not wear the slightest ornament on these limbs of mine that have abjectly suffered humiliation at the hands of the foes. 11

CHAMBERLAIN—Under the Minister's lead His Majesty perceives every thing within easy reach. Do, therefore, accede to the Prince's request which is the first of its kind.

RĀKSHASA—Venerable Sir ! Your word is as much inviolable as the Prince's. So I have but to conform to His Majesty's order.

CHAMBERLAIN, *decorating Rākshasa with the ornament*—God bless you. I depart.

RĀKSHASA—I bow to you, Venerable Jājali !

Exit Chamberlain.

RĀKSHASA—Priyaṁvadaka, see if there be any one at the door wanting to see me.

PRIYAṀVADAKA—I obey. *Proceeding to the door and noticing the snake-charmer*—Well, sir, who are you ?

SNAKE-CHARMER—Good man ! I am a snake-charmer. I wish to exhibit snakesports before the Minister.

PRIYAṀVADAKA—Wait till I report to the Minister. *Returning to Rakshasa*—Please Your Excellency, there is a snake-charmer wishing to exhibit snake-sports before the Minister.

RĀKSHASA, *noticing the throbbing of the left eye, to himself*—O ! the inauspicious sight of snakes ! *Aloud.* Priyaṁvadaka, I have no

curiosity to see snake-sports. So give something to gratify him and dismiss him.

PRIYAṀVADAKA—I do as Your Excellency bids me. *Making for the snake-charmer.* Hallo! His Excellency the Minister favours you not with an interview, but with the fruit of it.

SNAKE-CHARMER—Gentle Sir! Respectfully say to the Minister on my behalf, that I am not merely a snake-charmer. I am also a Prākrit poet. So if the Minister does not favour me with an interview, His Excellency will be pleased to read this stanza (lit. leaf).

PRIYAṀVADAKA, *taking the leaflet and returning to Rākshasa*—Respected Sir! The snake-charmer there respectfully says that he is not merely a snake-charmer. He is also a Prākṛit poet. So if the Minister does not favour him with an interview, Your Excellency would be pleased to read this stanza (leaf).

RĀKSHASA, *takes the leaflet and reads*—

The honey which the bee gives having by its skill sucked completely the flower juice, serves the purpose of others. 12

After a moment's reflection to himself. Ha! The verse purports to say that there is (come) my spy fetching (lit. knowing) news from Kusumapura, (the Flower city). Now my mind has been so much distracted by affairs of state (lit. work), and there is such a large number of secret agents that I forget him. Oh, I now remember him. Verily he must be Virādhagupta in the guise of a snake-charmer. *Aloud.* Priyaṁvadaka, show him in. He is an excellent poet. I should hear his elegant verses.

PRIYAṀVADAKA—I obey. *Returning to the snake-charmer*—Come in, good Sir!

SNAKE-CHARMER, *advancing and looking intently, to himself*—Here is His Excellency Rākshasa—

Apprehensive of his activities, the Goddess of Sovereignty looking about (timorously) with her creeper-like left arm thrown loosely around the neck of tke Maurya, and with her right arm, dropping down on the lap as often as set perforce on his shoulder, does not yet repose her right breast on the chest of Chandragupta in a way to press hard the nipple in the contact of a close embrace. 13

Approaching—Victory to Your Excellency.

RĀKSHASA, *seeing him*—O Virādha—! *Checking himself midway,*

mindful of something. Priyaṁvadaka, I will have snake-sports now. So the attendants may retire. You too may go about your work.

PRIYAṀVADAKA—I do as Your Excellency bids me.

Exit Priyaṁvadaka with attendants.

RĀKSHASA—Dear Virādhagupta ! Take this seat.

VIRĀDHAGUPTA—I do as you direct me. *He sits down.*

RĀKSHASA, *eying him closely, with a sigh*—Alas ! That this should be the plight of my (late) Master's dependants.

VIRĀDHAGUPTA—Away with the lament. Your Excellency is to restore us ere long to our former grandeur (lit. position).

RĀKSHASA—Now tell me my friend, the story of Kusumapura.

VIRĀDHAGUPTA—Please Your Excellency, the story of Kusumapura is long. Where shall I begin ?

RĀKSHASA—My friend ! Just begin the account from the state entry of Chandragupta in the palace of Nanda. I wish to hear the achievements of the assassins, poisoners, and other secret agents employed by us.

VIRĀDHAGUPTA—Here do I narrate them. The forces of Chandragupta and Parvateśvara, composed of Śakas, Yavanas, Kirātas, Kambojas, Pārasīkas Balhīkas and others led by the counsels of Chāṇakya, looking like seas with waters in commotion at the time f universal destruction, invest Kusumapura on all sides.

RĀKSHASA, *At once drawing his sword*—Ah ! who is there to invade Kusumapura, while I am alive.

Let archers patrol the wall all round with a brisk pace; let elephants, strong enough to break the array of hostile elephants be stationed at the gates; and let those who, desirous of fame, wish to have a hit at the feeble forces of the enemy, sally forth with me, single-minded and fearless of death. 14

VIRĀDHAGUPTA—Your Excellency would spare this outburst. It is the past that I am describing.

RĀKSHASA, *with a sigh*—Oh ! It is the past ! I thought it was the (living) present. *Dropping the sword in the sheath, with tears in his eyes.*

Lord Sarvarthasiddhi ! Rakshasa (still) remembers the great favor of Your Majesty and it makes him sad.

In your (heated) imagination you saw Rākshasa multiplieed a thousand-fold as it were in the city, and through your high

regard sent orders upon orders in battle to me commanding me in these words. "Let Rākshasa hasten to the spot which this body of elephants black like rainclouds is attacking. Let Rākshasa repel the charge of this troop of horses rushing like tides (lit. bounding like rolling waters). Let Rākshasa make a short work of that corps of foot soldiers." 15

VIRĀDHAGUPTA—His Majesty Sarvarthasiddhi perceived it. He could not bear to see the citizens undergoing the severe hardship of the siege day after day. Under the circumstances he repaired to the underground passage and retired to the penance forest for the sake of the citizens. In the absece of His Majesty, your forces grew slack in enterprise; you, thereupon, left the city by the underground passage for the purpose of restoring the Nanda power, having (previously) ascertained (the faith of) the citizens from such daring deeds as obstructing the proclamation of Chandragupta's victory. Thereafter poor Parvataka met his death at the hands of the poison maid retained by you to kill Chandragupta.

RĀKSHASA—Look (here), friend, at the strange course of events.

The dangerous (lit. powerful) poison-maid, claiming a single victim, that I had kept to slay Chandragupta, reaching Parvateśwara, simply killed him whom wicked Vishṇugupta wanted to kill, just as the dangerous magic missile Śakti, claiming a single victim, that Karṇa had kept to slay Arjuna, reaching Ghaṭotkacha, simply killed him whom Krishṇa wanted to kill, to his very great delight. 16

VIRĀDHAGUPTA—It was a wilful perverseness of Fate. What could the Minister do?

RĀKSHASA—Proceed.

VIRĀDHAGUPTA—Frightened away by the murder of his father, Prince Malayaketu fled (for his life). Then Variodhaka, brother to Parvateśvara, was assured of good faith (by Chāṇakya). And Chandragupta's entry in the palace of Nanda was publicly notified. Chāṇakya (on the day of the entry) summoned all the carpenters residing in Kusumapura and thus addressed them. 'There is to be the entry of Chandragupta in the palace of Nanda at midnight today as appointed by astrologers. You will, therefore, decorate the royal palace commencing with the main entrance.' Then the carpenters respectfully said that, anticipating the entry of His Majesty

Chandragupta in the palace of Nanda, carpenter Dāruvarman had already furnished the main entrance with magnificent (lit. special) decorations such as, the golden arch and the like; so that the interior only remained to be decorated by them. Then the fellow Chāṇakya bestowed a long eulogium on Dāruvarman's wisdom, expressing gratification at his having decorated the royal palace without being told, and added that he would have his reward for it before long.

RĀKSHASA, *with concern*—Tut, speak not of the gratification of the fellow Chāṇakya. Not waiting till he was ordered to do it, owing to excessive loyal zeal or stupid blundering, Dāruvarman must have aroused strong suspicion in his mind so that his attempt (on the life of Chandragnpta), I fear, must have failed or miscarried.

VIRĀDHAGUPTA—Then at the auspicious moment in the middle of the night that cursed Chāṇakya placed Vairodhaka, the brother of Parvateśvara, on the same throne with Chandragupta and divided the empire between them.

RĀKSHASA—What do you say ? Did he, in truth, give to Vairodhaka, the brother of Parvateśvara, half the empire as promised previously by him ?

VIRĀDHAGUPTA—Yes, he did.

RĀKSHASA, *to himself*—Surely, that very cunning fellow Chāṇakya, must have made this public demonstration to wipe away the infamy of (lit. caused by) the murder of Parateśvara, having in view some secret way of murdering the poor fellow. *Aloud*, Well, what then?

VIRĀDHAGUPTA—Then just at the time announced beforehand, of the entry of Chandragupta in the palace of Nanda at midnight, Vairodhaka, who had taken the bath, wrapped his person in a silken robe (of state) wrought all over with strings of pearls, put on a jewelled crown which at the same time held together and adorned his hair, and decked his broad chest with garlands of sweet smelling flowers worn crosswise. So his features were not recognisible even by those who knew him intimately. He mounted agreeably to the orders of wicked Chāṇakya, the female elephant Chandralekhā, that Chandragupta used to ride ; and, accompanied by the princes that followed in the train of Chandragupta, he got to the entrance of the palace of Nanda. Then the carpenter Dāruvarman, your secret agent, taking Vairodhaka for Chandragupta, contrived to drop down on him the arch with mechanical contrivance. At that moment

the Mauryan attendant princes reined in their steeds out-side the palace. Now, Barbaraka, the driver of Chandralekhā, another secret agent of yours, seized with his hand the golden staff hanging by a golden chain with a desire to draw the knife that was inside the staff.

RĀKSHASA, *to himself*—The effort of both was equally misdirected.

VIRĀDHAGUPTA—So the female elephant apprehending a blow on the hind parts, all of a sudden changed her gait. Then the arch with mechanical contrivance dropped by Dāruvarman, counting on the previous (forward) motion, fell wide of the mark and crushed to death Barbaraka, before he could reach Vairodhaka, mistaken for Chandragupta, with the drawn knife in his hand (lit. with which his hand was busy). At that instant Dāruvarman who had been ere-while sitting on the lofty stage supporting the arch, expecting certain death for dropping down the arch with mechanical contrivance, killed poor Vairodhaka mounted on the female elephant there and then with the iron bolt that had formed the key of the mechanism (of the arch).

RĀKSHASA—Alas ! two undesirable things have happened. Vairodhaka and Barbaraka are killed, as Fate would have it, and Chandragupta is uninjured. Well, what became of the carpenter Dāruvarman ?

VIRĀDHAGUPTA—He was stoned to death by the Mauryan foot-soldiers who marched in front of Vairodhaka.

RĀKSHASA, *with tears in his eyes*—Alas ! I have lost a loving friend in Dāruvarman ! Well, what did that physician of ours, Abhayadatta do ?

VIRĀDHAGUPTA—He did every thing (expected of him.)

RĀKSHASA, *joyfully*—Well, then, is Chandragupta killed ?

VIRĀDHAGUPTA—No, Minister ! He is not killed, as Fate would have it.

RĀKSHASA, *sadly*—Why do you then say that he did every thing (expected of him.)

VIRĀDHAGUPTA—He prepared a draught for Chandragupta which was mixed with a pulvarised drug causing secret death. Chāṇakya examined it, and found that it changed colour in the golden bowl. So he said to Chandragupta :—" Vṛishala ! there is poison in the draught. Don't you drink it. "

RĀKSHASA—Surely, the fellow is very shrewd ; well, what became of the physician ?

Virādhagupta—He was made to drink that draught. So he died.

Rākshasa, *with a sigh*—Alas! an erudite Doctor of Medicine is lost (lit. is dead). Well, then, how did Pramodaka—the officer of the sleeping palace—fare?

Virādhagupta—He shared the fate of others.

Rākshasa, *sadly*—How so.

Virādhagupta—The fool lived extravagently (lit. at great expense) with the large sum of money which you gave him; and, when questioned as to how he came by so much wealth, he made contradictory statements: whereupon Chāṇakya put him to death by torture.

Rākshasa, *sadly*—How sad! Here too, Fate has thwarted us. Well, what is the news of Bībhatsaka and his associates employed by us to murder Chandragupta in bed, who dwelt in the interior of the wall of the sleeping mansion, having got in there by the underground passage?

Virādhagupta—It is terrible.

Rākshasa *with a feeling of uneasiness*—Could it be that their presence there was discovered?

Virādhagupta—So it was. Prior to the entry of Chandragupta, wicked Chāṇakya visited the sleeping mansion which he no sooner entered than, as he closely inspected it, he observed a line of ants issuing from a hole in the wall with particles of boiled rice. Hence, he concluded that there were men hidden inside the sleeping mansion; and he ordered it to be set fire to. When it was on fire Bīdhatsaka and his associates blinded by smoke, could not find the passage door which they had previously secured (from within) and so they all perished in the flames.

Rākshasa, *with tears in his eyes*—Behold the good luck, friend, of wicked Chandragupta.

> The poison-maid whom I secretly employed to kill him, by (the perversity of) Fate, caused the death of Parvataka who was to claim half the kingdom; and those whom I engaged to kill him with deadly weapons and poisons, have themselves been killed by those persons. My schemes do but bring manifold good unto that Maurya himself. 17

Virādhagpta—Nevertheless, look here, Your Excellency, what is undertaken can by no means be given up.

> The vulgar do not, indeed, undertake a thing for fear of obstacles; the midling undertake a thing and give it up, overcome

by obstructions; but noble persons do not give up what they undertake though again and again obstructed by difficulties. 18

RĀKSHASA—Certainly, what is undertaken, cannot be given up. It is evident in your own instance. Well proceed.

VIRĀDHAGUPTA—Since then Chāṇakaya grew a thousand-fold more vigilant in the matter of the safety of Chandragupta and ferreting out that such a thing must be the doing of such a person, he punished your trusted friends residing in Kusumapura (one after another).

RĀKSHASA *in anxious suspense*—And who were the persons that were punished.

VIRĀDHAGUPTA—To begin with, the Bauddha monk Jīvasiddhi was banished with disgrace from the capital.

RĀKSHASA, *to himself*—So far as he is concerned, it is bearable. Banishment is not painful to one without a family or property.

Aloud. On what charge, friend, was he banished ?

VIRĀDHAGUPTA—On the charge that he murdered Parvateśvara with the poison-maid retained by you.

RĀKSHASA, *to himself*—Kauṭilya, you deserve much praise for your policy—

who sow but a single seed and reap many fruits. Thus you have removed the stain on your character, cast it on us and got rid of the claimant of half the kingdom. 19

Aloud—Proceed further.

VIRĀDHAGUPTA—Then Śakaṭadāsa was ordered to be impaled on the charge that he had employed Dāruvarman and others to murder Chandragupta. It was proclaimed throughout the town.

RĀKSHASA, *with tears in his eyes*—Ah! Friend Śakaṭadāsa, you did not deserve such a (sad) death. But, no, you died in your master's cause and are not to be deplored. It is we that cling to life even after the destructiou of the Nandas, who are to be deplored.

VIRADHAGUPTA—Don't say so. There is the Master's cause to be served—

RĀKSHASA—Friend—

Holding fast, not to that object, but to a desire to live, we *ungratefully* do not follow our sovereign gone to the other world! 20

VIRĀDHAGUPTA—

Holding fast to that object, and not to a desire to live, you

gratefully do not follow our sovereign gone to the other world 21

RĀKSHASA— Speak on, Friend! I am prepared to hear another such disaster to a friend.

VIRĀDHAGUPTA—Coming to know of it, Chandanadāsa had your family (safely) removed.

RĀKSHASA—It was improper. For he did what was hostile to the wicked fellow Chāṇakya.

VIRĀDHAGUPTA—Surely it is still more improper to play false to a friend.

RĀKSHASA—Well, proceed with the account.

VIRĀDHAGUPTA—He was pressed to deliver your family which he did not do. Then the fellow Chāṇakya flew into rage and—

RĀKSHASA, *with alarm*—put him to death! Is it so?

VIRĀDHAGUPTA—No, no. He ordered his property to be seized, put him in chains and sent him to prison with his wife and son.

RĀKSHASA—Then, why do you say with (an air of) gratification that he had my family safely removed? You had rather say that I in person am put in chains with my son and wife.

PRIYAṀVADAKA, *pushing aside the curtain and entering*—Victory to Your Excellency; there is Śakaṭadāsa at the door.

RĀKSHASA—Is it really so?

PRIYAṀVADAKA—The attendants of Your Excellency do not know (what it is) to tell a lie.

RĀKSHASA—Friend Virādhagupta, how is this?

VIRĀDHAGUPTA—There is Fate that safe-guards a person.

RĀKSHASA—Priyaṁvadaka, if it is so, usher him in this very moment and bring me comfort. Why do you delay?

PRIYAṀVADAKA—I do as Your Excellency bids me.

Exit Priyaṁvadaka.

Then enters Śakatadāsa followed by Siddhārthaka.

ŚAKAṬADĀSA, *to himself*—

I saw the stake of impalement firmly planted in the soil, as I did the Maurya; accepted with bent head (lit. wore) the garland of a felon to be executed which smote my consciousness, as I did his rule (lit. sovereignty); and heard the music of the drums of execution terribly grating on the ear, as I did the overthrow of the sovereign. Still my heart did not break, hardened, methinks, by the (thrice) previous strokes of misfortune. 2

With joy on seeing Rākshasa. Here is Minister Rākshasa.

Upholding the cause of king Nanda with undying devotion even after his death, he stands at the highest mark (of eminence) among the faithful on earth. 23

Making up to him—Victory to the Minister.

RĀKSHASA, *with joy on seeing him*—Friend Śakaṭadāsa, by good luck I see you that had been in the clutches of Kauṭilya. Do therefore embrace me.

Śakatadāsa embraces him.

RĀKSHASA, *after a long embrace*—Sit you down here.

ŚAKAṬADĀSA—I do. *He sits down.*

RĀKSHASA—Friend Śakaṭadāsa! who is the author of this joy to my heart?

ŚAKAṬADĀSAA, *pointing to Siddhārthāka*—This dear friend Siddhārthaka—he it was that rescued me from the place of execution putting to flight the executioners.

RĀKSHASA, *with joy*—Gentle Siddhārthaka, this is admittedly an inadequate reward of the good you have done. Do, however, accept it. *So saying he takes off the ornament on his person and presents it to Siddhārthaka.*

SIDDHĀRTAKA, *taking it and falling down at his feet*—Please Your Excellency, I am a new-comer. So I have no acquaintance here with whom I may leave this gift of the Minister and feel secure I therefore wish to keep it in the Minister's treasury (in a casket), stamped with this signet ring. I shall take it when I want it.

RĀKSHASA—All right. There is no objection. Sakaṭadāsa, do as he says.

ŚAKAṬADĀSA—As the Minister commands. *Aside to Rākshasa on seeing the signet ring.* The ring has the Minister's name engraved.

RĀKSHASA, *observing it, to himself*—Too true. It is the very ring that my Brāhmaṇa wife took off my finger (lit. hand) to comfort her (*i. e.* to soothe her anxiety). How did it reach this man's hand? *Aloud.* Gentle Siddhārthaka! Whence did you get this ring?

SIDDHĀRTHAKA—Please Your Excellency—there is the head pearl-merchant, Chandanadāsa by name, in Kusumapura. It lay at the entrance of his house. I found it there.

RĀKSHASA—That is likely.

SIDDHĀRTHAKA—What is likely there, Your Excellency?

RĀKSHASA—(I mean) The find of such an article lying at the entrance of the mansions of very rich persons.

ŚAKAṬADĀSA—Dear Siddhārthaka ! It is the Minister's signet ring. Give it to him.

SIDDHĀRTHAKA—Noble friend ! I would esteem it a favour that His Excellency should accept this ring. *He hands over the ring.*

RĀKSHASA—Dear Śakaṭadāsa ! You may make use of this very ring in matters official.

ŚAKAṬADĀSA—As the Minister bids me.

SIDDHĀRTHAKA—Please Your Excellency, I have a request to make.

RĀKSHASA—Speak out, good man, unreservedly.

SIDDHĀRTHAKA—Your Excellecny will certainly see that I can not return to Pāṭaliputra, having given offence to the fellow Chāṇakya. I therefore crave to be taken up in your service.

RĀKSHASA—Good man ! It is gratifying to me. We hesitated to invite you to do so only because we did not know your mind (lit. intention). You may enter our service.

SIDDHĀRTHAKA—I am thankful for the favour.

RĀKSHASA—Dear Śakaṭadāsa ! Give rest and refreshment to Siddhārthaka.

ŚAKAṬADĀSA—I do as you bid me forthwith.

Exit Śakatadāsa with Siddhārthaka.

RĀKSHASA—Dear Virādhagupta ! Finish your account. Do the members of the body politic bear our tactics of causing disunion ?

VIRĀDHAGUPTA—Oh yes, they do. Surely it is well known—

RĀKSHASA—What is well known, friend ?

VIRADHAGUPTA—that Chandragupta is angry with Chāṇakya at the escape of Malayaketu. And Chāṇakya, elated with success, vexes him (further) by repeated contravention of his orders. This I say from personal knowledge.

RĀKSHASA, *delighted to hear it*—Dear Virādhagupta ! Go back to Kusumapura in this very guise of a snake-charmer. There I have a friend named Stavakalaśa living in the guise of a bard. You shall tell him in my name that whenever Chāṇakya acts contrary to the orders of Chandragupta, he shall incite the latter with inflamatory verses and communicate the result very secretly by the mouth of Karabhaka.

VIRĀDHAGUPTA—I obey Your Excellency's yrders.

Exit Virādhagupta.

PRIYAṀVADAKA, *entering*—Victory to Your Excellency. Śakaṭadāsa respectfully states that these three ornaments of superior quality are for sale. Your Excellency will examine them.

RĀKSHASA, *to himself, examining them*—these are ornaments of very great value. *Aloud.* Good man! Tell Śakaṭadāsa to satisfy the seller and buy them.

PRIYAṀVADAKA—I obey. [*Exit.*

RAKSHASA—I too, must depute Karabhaka to Kusumapura. *Rising from his seat.* I wish I could break the fellowship of Chandragupta and wicked Chāṇakya. Or why?

> Having imposed his mandate on all chieftains, the Maurya is shining with super-spiritedness; and deeming that it is his support that has made the Maurya a king, Chāṇakya is filled with arrogance. One has, by the acquisition of a kingdom, gained his object. The other has crossed the ocean of his vow. The very consciousness of the ends achieved, joined to the failings (noticed), shall certainly make them part friendship. 24

Exit Rākshasa.

END OF ACT II

called

The Sale of ornaments.

ACT III

THE FEIGNED QUARREL

There enters the chamberlain of Chandragupta.

CHAMBERLAIN—O Passion of Desire! You perceived sensuous objects such as (the beauty of) form and others by the eye and other organs of sense and profited thereby. All these are impotent to discharge their functions of cognizing the objects. And the organs of action obeying you (lit. your commands). are greatly losing (active) vigour. Thus has old age asserted

itself on you (lit. planted its foot on your head) for certain. In vain, do you pine (for gratification). 1

Moving onwards and looking upwards in the air. O you servants attached to the Sugāṅga Palace ! His Majesty Chandragupta of auspicious name commands that the palace precincts should be furnished with decorations. For, His Majesty wishes to enjoy the sight of Kusumapura celebrating the Kaumudī Festival. *Looking upwards in the air again.* What do you say to me ? 'The Kaumudī Festival is countermanded. Is His Majesty not aware of it ?' Ill-fated fellows that you are ! What means this talk that will cost you your life.

Let the beauty of gay *Chauris* shining like a collection of the rays of the Full Moon quickly hang about the columns redolent with the sweet fragrance of incense and decked with garlands; and let the earth, that is, as it were, drooping under the load of the imperial throne that has to be borne incessantly, be instantaneously refreshed by the sprinkling of sandal-scented water and the strewing of flowers. 2

Looking upwards in the air again. What do you say to me ? 'We carry out the commands of His Majesty this very instant.' Be quick, good fellows ! His Majesty Chandragupta is coming up there.

This high spirited Prince endeavouring to bear up in early youth the heavy yoke of the empire (lit. earth) that his veteran sire Nanda like a draught animal (lit. an ox trained to bear the yoke) bore for a long time with strong limbs without flnching along rugged paths, neither stumbles nor smarts (lit. feels pain), though in the stage of a bull that is being broken. 3

Voice behind the stage :—This way, Your Majesty.

Then enter the King and a female door-keeper.

KING, *to himself*—To govern a kingdom is, indeed, full (lit. a big source) of discomfort to a conscientious ruler (lit. a king mindful of discharging the duties of a ruler). For—

The protector of the people has to forego his own gratification in gratifying others, as the epithet of the guardian of the erath, void of its proper connotation, is certainly a misnomer (lit. inappropriate, unjustified). If, then, he prefers the gratification of others to his own, he is, alas, a drudge, and how can one that is a drudge of others have a taste of personal gratification ? 4

Moreover, it is really difficult even for good rulers to please Lady Sovereignty.

> She hates the stern, forsakes the gentle for fear of outrage, dislikes the illiterate, loves not the profoundly learned, feels shy of the brave and flouts the cowardly. Like a much-courted courtezan Lady Sovereignty is hard to serve. 5

There is, besides, the injunction of the Revered Preceptor that I must pick a feigned quarrel with him and rule independently for some time. I have agreed with much reluctance to do it, which is something like sin. I am, however, always independent with the instructions of the Reverend Preceptor (to boot) to enlighten me (lit. my mind) at all times. For—

> As long as the disciple does the right thing here, he never receives a check. It is only when he strays from the (right) path in delusion, that the Preceptor acts as a curb. Hence good persons, loving discipline, are always free (lit. uncurbed). We turn away from all who partake of much freedom (of action) beyond this. 6

Aloud. Venerable Vaihīnari ! Show us the way to the Sugāṅga palace.

CHAMBERLAIN—This way, Your Majesty. *Arriving at the palace.* Here is the Sugāṅga palace. Ascend it gently, My Lord.

KING, *acting the ascent and looking at the quarters*—How lovely do the quarters look invested with the beauties of the autumnal season !

> Silvered (lit. whitened) with white cloudlets, overspread with flocks of sweet singing swans and crowded with bright asterisms grouped beautifully, the quarters, looking like rivers silvered with sand banks, overspread with flocks of sweet singing swans and crowded with bright lotuses grouped beautifully, gently (lit. slowly) stretch (lit. flow) far away into heavens now by night. 7

Moreover—

> Autumn has, as it were, taught propriety to all, having caused the waters of rivers, that had been transgressors, to keep within proper bounds, having imparted lowliness to the (stiff) paddy stalks on their being laden with grains and having cured peacocks of the bane of excessive pride. 8

AND—

This rivergoddess Gangā was wearing a dark scowl. She was pining away, because her husband Ocean professed love to many rivergoddesses. But Autumn, like a clever messenger of love, contrives to cause Gangā to resume the proper course, and takes her to her lord. The rivergoddess (now) looks sweet. 9

Surveying the city. How now ? There is no celebration of the Kaumudī Festival in the city. Venerable Vaihinarī! Was the order to celebrate the Kaumudī Festival proclaimed in our name or not ?

CHAMBERLAIN—It was, My Lord.

KING—Well then, is it that the people did not obey our order ?

CHAMBERLAIN, *stopping his ears*—God forbid the profanity ! Nowhere on earth has Your Majesty's authority been opposed. How could it then be opposed in the Metropolis (lit. by citizens) ?

KING—Then how is it that the Kaumudī Festival is not yet celebrated ?

Courtezans, attended by companions of pleasure well-versed in gallant talk, do not adorn thoroughfares, moving with a gentle pace owing to the imposition of the weight of the heavy (lit. bulky) hind parts; and opulent eminent citizens, accompanied by their wives, do not celebrate the much-loved festival, vying with one another, without misgivings, in their magnificence. 10

CHAMBERLAIN—My Lord. It is—

KING—What is it ?

CHAMBERLAIN—this,-

KING—Speak out in plain terms.

CHAMBERLAIN—the Kaumudī Festival is conteramanded.

KING, *angrily*—Zounds ! Who did it ?

CHAMBERLAIN—I cannot say further, My Lord.

KING—Can it be that Revered Chāṇakya deprived spectators of this exceedingly lovely spectacle ?

CHAMBERLAIN—Who else, My Lord, that loves life, would set at naught Your Majesty's authority ?

KING—Śoṇottarā, I would have my seat here.

FEMALE DOOR-KEEPER—Here is the seat of state My Lord ! Be pleased to sit there.

KING, *taking his seat.*—Venerable Vaihīnarī, I want Revered Chāṇakya.

CHAMBERLAIN—As Your Majesty commands. *Exit.*

Then enters Chāṇakya seated on a mat in his house in a thoughtful and angry mood.

CHĀṆAKYA—What? Wicked Rākshasa enters the lists against me!

Resolved that he would wrest the sovereignty from Chandragupta, the Maurya, just as I, Kauṭilya, resenting the wrong done to me like a serpent, left the city, and, having slain Nanda, placed the Vṛishala Maurya on the throne, he tries to surpass my superior wisdom. 11

Fixing his gaze in the air—I say, Rākshasa, desist from this vain endeavour.

The king in the present case is not haughty Nanda, who had his affairs managed by ministers; it is Chandragupta. You, too, are not Chāṇakya. The only thing common in the enterprise running parallel to mine is enmity to the king, the principal member of the body politic. 12

But I should not much bother myself (lit. my mind) about it. That son of Parvataka there, I well remember, is surrounded by men in my pay who have gained an entrance into (the chambers of) his heart; and Siddhārthaka and other secret agents are all intent on the execution of their missions. Now by picking a sham quarrel with Chandragupta the Maurya, I shall bring about a rupture between the enemy Malayaketu and antagonistic Rākshasa who in his own estimation holds himself a master of the tactics of causing rupture. 13

CHAMBERLAIN, *entering*—Woe to service!

One has to stand in awe of the king, his ministers, his favourites and other companions of pleasure in the king's household that are in his good graces. Lowering the dignity of a man that meanly toils for food with euphemistic phrases and uplifted eyes, service is rightly regarded by the wise as a canine mode of living. 14

Proceeding further and reaching Chāṇakya's house. Here is the dwelling place of Revered Chāṇakya. Let me in. *Entering it and looking about.* I wonder at the possessions of the Minister of the king of kings.

Here is a piece of stone to pound cowdung cakes; here lies a heap of Kuśa grass brought by pupils; and there the mouldering hut has the (lower) end of the roof bending under the load of sacrificial sticks which are being dried (in the sun). 15

To him His Majesty Chandragupta is simply *Vṛishala*, and rightly so. For—

It is wholly the (powerful) influence of the passion of desire, subject to which even those persons who never tell a lie talk glibly, and ever unwearied, belaud meanly the king for virtues which he does not possess. Otherwise the king is as much an object of disregard as is a straw to those who are free from desire. 16

Seeing Chāṇakya, with a feeling of awe. Here is Revered Chāṇakya. Getting hold of the (whole) world, he has established the reign of Chandragupta there and brought about the end of the reign of Nanda simultaneously, thus surpassing the sun's splendour by his, as the latter has the hold of half (lit. not whole) the globe at a time and establishes there the reign of cold and heat alternately. 17

Bowing with bent knees. Victory to the Revered Preceptor.

CHĀṆAKYA—What brings you into our presence, Vaihīnarī?

CHAMBERLAIN—Revered Sir! His Majesty Chandragupta whose feet are dyed red by the rubies (lit. gems) in the diadems of princes hastening to pay homage, bows down his head to the Revered Preceptor, and respectfully states that he wishes you should see him, provided your work be not interfered with.

CHĀṆAKYA—The Vṛishala wishes that I should see him! How is that? Can it be that the countermanding of the Kaumudī Festival by me has reached his ears?

CHAMBERLAIN—It has, indeed, Revered Sir.

CHĀṆAKYA—*flying into rage*—Ah! who told him that?

CHAMBERLAIN, *shaking with fear*—I beg your pardon, Revered Sir. His Majesty Chandragupta ascended the Sugāṅga Palace and from it he noticed in person that the Kaumudī Festival was not celebrated in the city.

CHĀṆAKYA—I see, it was you who then stirred up his feelings and roused his wrath against me. How can it be otherwise?

Mute with fear the chamberlain looks down.

CHĀṆAKYA—Ah! what (an amount of) spite do the officers of the king's household bear unto Chāṇakya? Well, where is the Vṛishala?

CHAMBERLAIN—His Majesty was in the Sugāṅga Palace when he sent me into the Revered Preceptor's presence.

CHĀṆAKYA, *getting up*—Then show me the way to the Sugāṅga Palace.

CHAMBERLAIN—Come this way, Revered Sir!

They go to the Sugāṅga Palace.

CHAMBERLAIN—Here is the Sugāṅga Palace. Ascend it gently, Revered Sir.

CHĀṆAKYA, *acting the ascent and seeing Chandragupta*—Ah! There sits the Vṛishala on the throne. Good.

The throne is rid of defaulting Nandas. It is occupied by the Vṛishala, the best of kings. And it is graced by a worthy occupant (lit. ruler). The three good results give me triple gratification. 18

Making up to Chandragupta. Victory to the Vṛishala.

KING, *rising from the throne*—Here does Chandragupta throw himself at the Revered Preceptor's feet.

CHĀṆAKYA, *Raising him up by the hand*—Arise, my son!

May the interstices of the toes of your feet be ever filled with the lustre of the crest-jewels of hundreds of princes ceaselessly pouring in and throwing themselves at your feet with a tremour of fear, from the Himālaya mountain (in the north) cooled by the showers of the sprays of the Heavenly River tumbling over rocks, (down) to the shore of the southern ocean lit up with the gleam of pearls shining with varying brilliancy. 19

KING—Already do I enjoy it, by the Revered Preceptor's favour. Please take your seat, Revered Sir.

They take their appropriate seats.

CHĀṆAKYA—*Vṛishala*! Why did you send for us?

KING—To bless me by your sight, Revered Sir.

CHĀṆAKYA, *with a smile*—Have done with this courtesy. Never do kings send for officers without a (weighty) reason (demanding their immediate attendance.)

KING—What good does the Revered Preceptor see in countermanding the Kaumudī Festival?

CHĀṆAKYA, *with a smile*—To take us to task for it you sent for us.
KING—No, no, to request you to explain it to me (I sent for you.)
CHĀṆAKYA—If it be so, the disciple should certainly bow to the will of the (worthy) preceptor who deserves to be requested.

KING—So it is ; no doubt as to that. But the Revered Preceptor does nothing without any reason.
CHĀṆAKYA—Vṛishala ! You judge aright. Chāṇakya does nothing without any reason even in sleep.
KING—Hence a desire to know (lit. hear) the reason makes me inquire (lit. speak.)
CHĀṆAKYA—Vṛishala ! Authors of works on politics speak of three forms of administration in this world, that conducted by (lit, dependent on) the king, i.e., *autocratic*, that conducted by the minister, i. e., *ministerial* and that conducted by them both, i. e., *joint*. Of these yours is the *ministerial* administration. What have you to do with inquiring into the reason of a thing ? It is we who mind it.

The king is offended. He turns away his face. Meanwhile two bards behind the stage recite verses.

FIRST BARD—

May the matchless person of Śiva (ever) ward off your trouble ! —that person which makes the sky all white with (its) ashes, silvers over the dark skin of the elephant-giant with the rays of the Moon (on the head), wears a snowy wreath of (human) skulls and beams bright on account of the god's loud laugh, resembling thereby *Śarad* (Autumn) that makes the sky all white with the splendour of *Kāśa* flowers, silvers over the gray clouds with the rays of the Moon, wears a snowy wreath of *Kumuda* flowers and shines bright on account of *Rajahamsa* birds. 20

Moreover—

May the eyes, looking somewhat obliquely, of Vishṇu wishing to leave the broad couch formed of the body of *Śesha* with the circle of hoods for pillows, ever protect you—those eyes of Vishṇu which shine with a subdued gleam (lit. dimly) on account of recent opening, which turn away for a moment from the light of jewel-lamps, which are slow in their (visual) function, which are moist with drops of water formed in the act of yawning and of the stretching of limbs, and which are very red in consequence of the (recent) termination of sleep. 21

SECOND BARD—Just as kings of beasts (*i. e.* lions) that are made the storehouses as it were of energy by the creator, do not brook the breaking of their jaw-bone on any account, being endowed with a high sense of their dignity, having vanquished by their might high spirited elephants that are the leaders of herds of wild elephants ; so too, imperial rulers of men that are made the storehouses, as it were, of energy by the creator, do not brook the infringement of their order, being endowed with a high sense of their dignity, having vanquished by their might haughty chiefs commanding bodies of war elephants. 22

MOREOVER—

It is not the wearing (lit. use) of ornaments etc. which makes a ruler. You alone are said to be a ruler who, let not your commands be infringed by any one (lit. others). 23

CHAṆAKAYA, *to himself*—The first (recital), directly panegyrising the gods Śiva and Vishnu, refers indirectly to the autumn that has set in. But the second, what is it ? I cannot make it out. *After a moment's reflection.* Ah ! I see. It is the machination of Rākshasa. Wicked Rākshasa ! Kauṭilya is wide awake. He has found you out.

KING—Venerable Vaihīnari ! Let a thousand gold-pieces be given to (each of) these two bards.

CHAMBERLAIN—All right, My Lord, I obey. *He sets off.*

CHĀṆAKYA—Stop, Vaihīnari ! You are not to go.

The Chamberlain trembling looks at the king.

CHĀṆAKYA—Vṛishala ! What means spending wrongly such large sums ?

KING—Since the Revered Preceptor thus puts restraint on me in all matters, king-ship becomes a bondage and no king-ship.

CHĀṆAKYA—These evils befall those kings who neglect their duties. If you cannot put up with these evils, mind your duties.

KING—Here do we mind our duties.

CHĀṆAKYA—Right glad we are at it.

KING—In that case we want to know the reason why the Kaumudī Festival is countermanded.

CHĀṆAKYA—I also want to know the reason why the Kaumudī Festival needs be celebrated ?

KING—The prime reason is that I would have my command obeyed.

Chāṇakya—And *my* prime reason for cancelling the Kaumdui Festival is that I could countermand your command. For,

The fact that this command of yours which is received with bent heads (lit. is borne on their heads) like a chaplet of nice flowers by hundreds of kings (of all lands) up to the shores of the four oceans skirted by forests dark with young leaves of *Tamāla* trees, with their waters agitated by restlessly moving sea-monsters, stops short of me, itself proclaims to the world that in your person sovereignty is beautifully blended with humility. 24

I shall also give you another reason, if you want it.

King—Let us have it.

Chāṇakya—Śoṇottarā ! Tell the penman Achala in my name to give you the list of Bhadrabhaṭa and his comrades that have, in disaffection, fled hence and entered the service of Malayaketu.

Female Door-Keeper—I obey. *Going out and returning with the list.* Here it is, Revered Sir !

Chāṇakya, *taking it.*—Vṛishala ! Hear me.

King—I am all attention.

Chāṇakya, *reading the list*—A list enumerating the high officials, Bhadrabhaṭa and other champions of His Majesty Chandragupta of auspicious name in the (late) war, that have, in disaffection, fled hence and entered the service of Malayaketu—Bhadrabhaṭa, the superintendent of war elephants; Purudatta, the superintendent of war-horses; Diṅgarāta, the nephew of the high chamberlain Chandrabhānu; Balagupta, a relation of His Majesty's, Rājasena, the attendant of His Majesty's person when he was a young Prince; Bhāgurāyaṇa, the younger brother of General Siṁhabala; Rohitāksha, a scion of the Mālava clan, and Vijayavarman, the head of the Kshatriya corps.

King—Well, I must know the causes of their disaffection.

Chāṇakya—Listen to me, Vṛishala ! Of these Bhadrabhaṭa and Purudatta, superintendents of elephants and horses, these two were addicted to wine, women and hunting. They were negligent in their supervision (of the corps) of elephants and horses. On that account I removed them from their posts and merely allowed them their annuities. So they left us and entered the service of Malayaketu, each in his proper capacity. The next two Diṅgarāta and Balagupta, these were blinded (lit. overpowered) by excessive

greed. They deemed the annuities conferred on them by you to be insufficient. So they left us and entered the service of Malayaketu, expecting to get more from him. As to Rājasena, your personal attendant, when you were a young Prince, he feared that the great wealth consisting in elephants, horses and immense treasure which he had suddenly come by through your favour, would as suddenly be taken away from him. So he made off hence and entered the service of Malayaketu. As regards Bhāgurāyaṇa, younger brother of General Siṁhabala, he had been friends with Parvataka; so out of the love that he bore to him, he scared away Malayaketu by whispering into his ears that it was I Chāṇakya that had murdered his father. Hence when I punished Chandanadāsa and others who were hatching treason, he, being seized with fear on account of his guilt, fled away and entered the service of Malayaketu. The latter, imbued with gratitude for his having saved his life, conferred upon him the post of private secretary. The last two, Rohitāksha and Vijayavarman, they again were filled with overweening pride. They could not bear to see the honour bestowed by you on their cousins. So they left us and entered the service of Malayaketu. These were the causes of their disaffection.

KING—Since the causes of their disaffection were known, why did not the Revered Preceptor at once take proper measures in this case ?

CHĀṆAKYA—I could not do it, Vṛishala !

KING—Did you not do it from inability or for political reasons ?

CHĀṆAKYA—For political reasons, of course. How could it be from inability ?

KING—Then, I want to know the political reasons.

CHĀṆAKYA—Listen and learn. The measures to be taken in the case of disaffected subjects are two-fold, measures of favour and measures of punishment. Now Bhadrabhaṭa and Puradatta were removed from their posts. Favour to them meant their reinstatement. Had they been reinstated in spite of their weaknesses in the form of addiction to vices, it would have caused the ruin of the corps of elephants and horses that are the main stays of the empire. Diṅgarāta and Balagupta were beyond measure greedy. They would not be satisfied even if the whole empire were given away to them. Rājasena and Bhāgurāyaṇa suspected us of depriving them of their life and property. How would they have received our favours ? Rohitāksha and Vijayavarman were extremely proud. They did not

bear to see the honour bestowed on their cousin. What favour could be shown to them that would please them? So, the former course was not open to us. As to the latter, that too was out of question. For, if we punish severely our high officials who had been our champions in the late war, on our recent coming into power after the Nandas, we should be viewed with distrust by such of our subjects as belong to the party of the Nandas. All these disaffected officers of ours have been received into (royal) favour by Malayaketu, son of Parvataka, who, filled with rage for the murder of his father, is preparing to attack us with a very large army of Mlechchhas, under the guidance of Rākshasa. This is the time for military activities and (not for festivities). What signifies the celebration of Kaumudī Festival, when we have to improve the fortification.

KING— There is much to question in this matter.

CHĀṆAKYA—Question freely. I, too, have much to say in this matter.

KING—Why did you connive at the escape of that Malayaketu, the root of all this trouble (lit. evil.)

CHĀṆAKYA—Not to connive at his escape meant two courses, namely, to arrest and punish him or to give him half the kingdom promised (to his father). Had we arrested and punished him, we should have ourselves confirmed thereby the charge of having ungratefully murdered Parvataka. Had we given him half the kingdom, even that would have been (looked upon as) only wiping away the stain of ingratitude in the case of the murder of Parvataka. For these reasons, we connived at the escape of Malayaketu.

KING—That is your defence in this case. But what have you to say regarding your connivance of (the escape of) Rākshasa who had been in this very city?

CHĀṆAKYA—As to Rākshasa, he was the most trusted leader of the partisans of Nanda who appreciated his virtues; for he had lived and moved among them so long, and had been unflinching in his devotion to the late soverign. He had a resourceful brain and a valiant heart. He commanded a large following of friends and possessed immense treasure. So I connived at his escape with the conviction that if he remained here in the city, he would certainly create serious disturbance in the state; but that, if he were allowed to depart, he would not be difficult to manage, though he should cause disturbance abroad.

KING—Why did you not take (proper) measures against him while he was here ?

CHĀṆAKYA—How can it be said that I did not do it ? He was like a barb rankling (lit. lodged) in the heart. That I removed and got rid of by skilful operations.

KING—Why did you not lay hold of him by force ?

CHĀṆAKYA—Mind you, he is the (redoubtable) Rākshasa. If we try to lay hold of him by force, he would himself perish or work havoc in our forces. Should this happen, it would be an evil either way. Look here.

Should he pressed hard, perish (in the fight,) you would, O Vrishala, lose him. Should he, on the other hand, cut down your best warriors, that too, would be a hard thing indeed. For these reasons, it behoved us to subdue him by (proper) measures as we do a wild elephant. 25

KING—We are unable, Revered Sir, to outspeak you. But it is the Minister Rākshaśa, after all, that is in every respect much to be commended.

CHĀṆAKYA—' And not you '—that is what you mean to be understood. Well, Vrishala, what has he done ?

KING—Listen. That great man—

Stayed in the city as long as he liked after it was taken, causing a lot of trouble to us. He forcibly caused obstruction to our soldiers in the proclamation of victory and other things. He has besides by his grand statesmanly schemes confounded us (lit. our minds) to so great an extent that we distrust even our trusted adherents. 26

CHĀṆAKYA, *with a laugh*—Is this all that R kshasa has done ? I, for a moment, thought that he dethroned you and made Malayaketu the supreme lord of the earth as I had dethroned Nanda and made you supreme.

KING—It was another's doing. What share can the Revered Preceptor lay claim to therein ?

CHĀṆAKYA—O You malicious detractor !

Which other person publicly took the great and terrible vow of extirpating the whole race of the enemy, untying the knot of hair on the head with fingers bent at the ends on account of the burst of high fury, and slew the haughty nine Nandas that

possessed ninety-nine crores of gold coins, like animals of sacrifice slaughtered one after another, in sight of Rākshasa ! 27

KING—It was the doing of Fate that has been all along inimical to the Nandas.

CHĀṆAKYA—Only the unknowing believe in Fate.

KING—The knowing, again, are not boastful.

CHĀṆAKYA, *flying into rage*—Vrishala, you mean to rate me as you would a servant !

Now my hand hastens to untie again the knot of hair that has been tied up; my foot again stirs to subscribe to another vow. And you overtaken by your doom (lit. death) again kindle the fire of my wrath quenched by the destruction of the Nandas. 28

KING, *to himself*—Really, the Revered Preceptor is boiling with indignation. What to do ?

The red glow of his eye, though subdued in consequnce of the eye-balls being wet with the flow of limpid tears while the eye-lids move tremulously through excitement, is, as it were, again ablaze, while the gloom of the knit up eyebrows thickens, and the blow of his foot is borne with difficulty by the earth, shaking terribly, as if put in mind of Rudra exhibiting the sentiment of fury in course of his frantic dance. 29

CHĀṆAKYA, *resuming his coolness*—Vrishala ! It is no use bandying words. If you consider Rākshasa superior to us, let this sword be given to him. *He throws down the sword, leaves his seat, and fixing his gaze in the air, to himself says*—Rākshasa ! this is the height of your genius trying to overreach (lit. vanquish) mine.

Ah ! all these tactics of disunion, that are presently employed by you certainly in the belief that you will thereby easily vanquish the Maurya alienated from me, will by this sham quarrel (lit. in this way) surely and certainly conspire to your own disunion from Malayaketu. 30

Exit Chāṇakya.

KING—Venerable Vaihīnari ! Let subjects be informed that Chandragupta himself will, hencefourth, conduct the affairs of state irrespective of Chāṇakya.

CHAMBERLAIN, *to himself*—Oh ! His Majesty calls him Chāṇakya without the honorific attribute. Alas ! He is removed from office, But it is no fault of His Majesty.

When the king acts improperly, it is certainly due to (some) fault of the minister. An elephant becomes vicious owing to the thoughtlessness of the driver. 31

KING—Venerable Brāhmaṇa! Why are you hesitating?

CHAMBERLAIN—Not in the least, My Lord. Thank God, Your Majesty is asserting Your Majesty.

KING, *to himself*—I hope the Revered Preceptor, who expects to achieve his object by my being viewed in this light, may gain it thereby. *Aloud*, Venerable Brāhmaṇa! Make haste.

CHAMBERLAIN—I obey, My Lord.

Exit Chamberlain.

KING—Śoṇottarā! My head is aching on account of this harsh squabble. Therefore show us the way to the sleeping mansion.

FEMALE DOOR-KEEPER—This way, My Lord.

KING, *leaving his seat*—Although I slighted (in appearance) the Revered Preceptor in compliance with his (express) injunctions, I feel an inclination, as it were to sink into the bowels of the earth, (to hide my head with shame). Then how is it that those, who in reality act disrespectfully towards their *guru*, do not die of shame (lit. break their heart with shame)? 32

Exeunt Omnis.

END OF ACT III.

called

THE FEIGNED QUARREL.

ACT IV

THE BAIT.

There enters Karabhaka in the guise of a courier.

KARABHAKA—

Who, I wonder, would cross and recross (a distance of) more than a hundred yojanas, were it not for the pressing mandate of the master to travel without respite? 1

Now I go and see Minister Rākshasa.—*Moving forward.* This is the mansion of the noble Minister Rākshasa. *Looking about*—Which of the door-keepers is here? Say to the noble Minister Rākshasa, that Karabhaka is come post-haste from Pāṭaliputra.

DOOR-KEEPER, *entering*—Good fellow! Speak slowly. The Minister is troubled by headache brought on by sleeplessness caused by cares of state. He is still in the sleeping chamber. Wait a while. I shall announce your arrival when I see it opportune.

KARABHAKA—My good sir, you may do so.

Then enters Rākshasa sitting care-worn in his sleeping chamber, accompanied by Śakatadāsa.

RĀKSHASA—

I have won over completely the malcontents of Chāṇakya; and yet I pass night after night without a wink of sleep on account of the great concern (that I feel) regarding how this thing here (*i. e.*, the alienation of Chandragupta from Chāṇakya) will come about, when I reflect on the uncertainty of the favours of fate and ponder over the crooked policy of Chāṇakya. 2

And it is a dramatist or a statesman like us that has to toil hard in this way. With his ingenuity he at first lays the germs, tiny indeed, of what he undertakes. Next he looks to their development. Afterwards as these germs attain to the medial stage of growth, he causes them to bear very remote fruits hid from the views of others. Then he builds up the dubious stage. Finally he winds up (successfully) the whole thing so spread out. 3

Now to Chāṇakya.

DOOR-KEEPER, *making up to Rākshasa*—May victory come.

RĀKSHASA—may discomfiture come.

DOOR-KEEPER—to the minister.

RĀKSHASA, *with his left eye throbbing, to himself.*—'To Chānakya may victory come! May discomfiture come to the minister!'—*aloud.* Good fellow! What do you wish to say?

DOOR-KEEPER—There is Karabhaka come from Pāṭaliputra who desires to see the Minister.

RĀKSHASA—Let him in immediately.

DOOR-KEEPER—I do as Your Excellency bids me—*making up to Karabhaka.* You may see the Minister, good fellow! *Exit.*

KARABHAKA, *approaching Rākshasa.*—Victory to Your Excellency.
RĀKSHASA—Sit down, good fellow!
KARABHAKA—I obey.—*He sits down on the ground.*
RĀKSHASA, *to himself*—There are so many errands that I do not recollect in which of them, this good fellow here, has been employed by me.—*He reflects.*

Then enters a servant with a staff.

SERVANT—Move away, good men, clear the road.

It is strange you do not know that even a (distant) sight of His Highness (the Prince) who is god Indra on the earth and is the home of all that is good, is forbidden to (lit. difficult to obtain by) those not blessed by Fortune, what of close proximity? 4

Looking up. What do you say, good men? Why do I tell you to clear the road? Well, His Highness Prince Malayaketu comes this way on his visit to His Excellency Rākshasa who is troubled with headache. So I tell you to clear the road. *Exit.*

Then enters Malayaketu followed by Bhāgurāyaṇa and the Chamberlain.

MALAYAKETU, *to himself with a sigh*—It is ten months to-day since our father died and yet we have not offered even the libation of water to his soul (lit. to him) inspite of our boasted valour.

This was what I solemnly vowed of yore, that I should offer the libation of water to my (deceased) father after reducing the wives of my enemies to that altered condition in which my mothers had been through grief, a condition in which their jewelled bangles broke to pieces as they beat their breast, their upper garment fell off, their hair got incrusted with the dust on the ground and the air rang with the pitious and distressful cries of ' woe! woe! '

So, to be brief, 5

I shall bear up manfully and walk in the footsteps of my fore-fathers, meeting death on the battlefield; or shall wipe dry the tears from the eyes of my mothers and cause them to flow from (lit. transfer them to) the eyes of the wives of the enemies. 6

—*aloud.* Venerable Jājali! I wish to cause agreeable surprise to Minister Rākshasa by an unexcepted private visit. So let the chiefs

who attend the state processions be told in my name that they need not follow me.

CHAMBERLAIN—I carry out Your Highness's order. *Turning back and looking up.*—Hark ! Ye chiefs ! His Highness Prince Malayaketu orders that no one should follow him.—*Observing their movements, with joy.* Lo ! The chiefs stop immediately on receiving the Prince's order. Look here, my Lord !

> Some chiefs rein in (lit-restrain) their horses that with their long (lit. high) necks greatly arched on account of the tightly held sharp-pointed bridles, are as it were, scraping the void in front of them with their hoofs ; while some stop short with their noble elephants standing motionless with silent bells. These chiefs do not overstep the bounds of deference, just as seas do not overstep the tidal mark. 7

MALAYAKETU—Venerable Jājali ! You may also turn back along with the palanquin-bearers. Only Bhāgurāyaṇa should follow me..

CHAMBERLAIN—I obey, my lord

Exit Chamberlain with the palanquin-bearers.

MALAYAKETU—Friend Bhāgurāyaṇa ! Bhadrabhaṭa and others coming over to us (lit. here) begged me to understand that they sought service under me through my commander-in-chief Śikharasena and not through Minister Rākshasa, as I was the proper person to be served on acconnt of qualities causing men to flock to me, being filled with dislike for Chandragupta who followed the guidance of his wicked minister. I pondered over it long, but could not catch the import of their speech.

BHĀGURĀYAṆA—It is, my Prince, intelligible enough. One should seek service under a king that is endowed with kingly qualities and is, withal, enterprising. This he should do through the friend and well-wisher of the king. That is indeed the proper course.

MALAYAKETU—But, my friend, Rākshasa is indeed our best friend and well-wisher.

BHĀGURĀYAṆA—I admit it. But Rākshasa bears enmity to Chāṇakya, not to Chandragupta. So it may happen that Chandragupta, grown intolerent of Chāṇakya who is elated with success may remove him from the minister's post, and that His Excellency Rākshasa may then seek alliance with him out of his love for the Nanda family as he is the scion of that family, and out of his regard

for his friends. In that event they may forfeit your Highness's confidence (in case they entered your service through Minister Rākshasa). This is the import of their speech.

MALAYAKETU—They are right. Now take us to the residence of Minister Rākshasa.

BHĀGURĀYAṆA—Come this way, my Prince.—*Arriving at the Minister's residence.* Here we are at the Minister's place. Get in, Your Highness.

MALAYAKETU—I

RĀKSHASA, *to himself.*—Ah, I have it.—*aloud.* Good fellow ! Did you see the bard Stavakalaśa in Kusumapura !

KARABHAKA—Yes, Your Excellency, I did.

MALAYAKETU, *overhearing it.*—Friend Bhāgurāyaṇa ! They talk of affairs relating to Kusumapura. So we won't go in. We will rather listen (to their conversation).

For, ministers speak in one way in the pressence of kings for fear of damping their spirit (lit. energy), and in another way in unreserved conversation with their own people. 8

BHĀGURĀYAṆA—As Your Highness commands.

RĀKSHASA—Has that affair met with success ?

KARABHAKA—By Your Excdellency's favour, it has.

MALAYAKKTU—What might the affair be, my friend ?

BHĀGURĀYAṆA—It is difficult to say anything definitely at this stage about the affairs of the minister which are too intricate to understand. It behoves the Prince to listen attentively.

RĀKSHASA—I wish to hear all about it.

KARABHAKA—Listen to me, Your Excellency ! I was ordered by Your Excellency to go to Kusumapura and tell the bard Stanakalaśa in your name that he should incite Chandragupta against Chāṇakya with inflammatory verses whenever the latter went against the orders of the former.

RĀKSHASA—Go on.

KARABHAKA—I accordingly went to Pāṭaliputra and communicated Your Excellency's order to the bard Stanakalaśa. At that time Chandragupta, wanting to please the people regretting the destruction of the Nanda family, proclaimed the Kaumudi festival. Coming after a long time, it was greatly liked by the people (lit. citizans).

RĀKSHASA, *With a sigh*—Alas ! King Nanda !

What Kaumudi festival could there be without Your Majesty, who, as the moon (on Earth) among kings, delighted the whole world, though there be the (physical) moon to cause the night-lotuses to bloom and Mauryan moon to cause the vulgar to rejoice? 9

Karabhaka—That festival, so pleasing to the people (*lit.* the eyes of the people), was then, countermanded by cursed Chāṇakya much against the king's wishes. At that juncture Stavakalaśa recited verses to incite Chandragupta (against Chāṇakya).

Rākshasa—What were they?

Karabhaka *repeats the verses, Mu.* iii 22–23.

Rākshasa, *with joy.*—Well done, friend Stavakalaśa! The seed of disunion, sown at the right time, will surely bear fruit. For

Even an ordinary person would not brook being abruptly crossed in his eager pursuit of (lit. desire for) festive amusement. How then would a king, shining with (lit. possessing) superl-spiritedness *par excellence* brook it? 10

Malayaketu—Quite true.

Rākshasa—Well, proceed.

Karabhaka—Then Chandragupta who resented the contravention of his order, praised the superiority of Your Excellency and removed cursed Chāṇakya from his office.

Malayaketu—Friend Bhāgurāyaṇa! The praise of Rākshasa's superiority discloses Chandragupta's leaning to him.

Bhāgurāyaṇa—My Prince! It is not the praise of Rākshasa's superiority that does it so much as the removal of the fellow Chāṇakya from his office.

Rākshasa—Is it merely the prohibition of the Kaumudī festival that is the cause of Chandragupta's displeasure against Chāṇakya, or is there any thing else?

Malayaketu—My friend! Why does he look for any thing else contributing to the displeasure of Chandragupta?

Bhāgurāyaṇa—Chāṇakya is a man of prudence. He would not rouse the anger of Chandragupta, for a flimsy thing. Chandragupta, too, has a sense of gratitude. He would not overstep the bounds of deference to Chāṇakya merely for this. The breach between Chandragupta and Chāṇakya, to be permanent, should be completely brought about by a multiform cause. That is the reason why,

KARABHAKA—Yes, there is another thing conspiring to rouse the anger of Chandragupta, namely, that he connived at the escape of Prince Malayaketu and of Your Excellency.

RĀKSHASA, *with joy*—Friend Śakaṭadāsa! Now Chandragupta will be completely in my power, Chandanadāsa will be set free, and you will meet your son and wife.

MALAYAKETU—What does he mean, my friend, when he says that Chandragupta will be completely in his power?

BHĀGURĀYṆA—Now that Chandragupta is dissociated from Chāṇakya, he does not want (lit. sees no reason) to set him aside. What else could he mean?

RĀKSHASA—My good man! Where is that fellow now, removed from his office?

KARABHAKA—He is there, aye, in Pataliputra.

RĀKSHASA, *with much uneasiness.*—Is he still there? Has he not retired to the penance forest or taken a fresh vow?

KARABHAKA—Please your Excellency! It is rumoured that he is to retire soon to the penance forest.

RĀKSHASA—Friend Śakaṭadāsa! This is impossible. Look here.

He who did not put up with the indignity of being unseated from the place of honour (lit. foremost seat) by the late king Nanda who was Indra incarnate on earth, how should that proud spirit pocket up an insult from the Maurya who is a king of his own making. 11

MALAYAKETU—Friend! What object of his could be served by Chāṇakya's retiring to a penance forest or taking a fresh vow?

BHĀGURĀYAṆA—It is perfectly clear. He could secure his ends only when Chāṇakya is away.

ŚAKAṬADĀSA—Do not take it amiss Your Excellency! It is quite possible.

Look here, Your Excellency!

Wherefor should the Maurya king, who has planted his foot on the heads of chiefs with their locks of hair on the head illumined (lit. penetrated) by the lustre of moon-like diadems, put up with a breach of his order committed by his own people? Thinking to himself in this way Chāṇakya, though by nature wrathful, takes not again the solemn vow, having fufilled one by good luck; for he has personally experienced the difficulties of the performance of homicidal rites and fears discomfiture in future. 12

RĀKSHASA—It may be so. Now let Karabhaka have rest and refreshment, go.

ŚAKAṬADĀSA—I do as you bid me.

Exit Śakaṭadāsa with Karabhaka.

RĀKSHASA—I want to pay a visit to the Prince.

MALAYAKETU, *making up to him*—I myself come to see the noble minister.

RĀKSHASA, *observing him.*—Oh ! The Prince is here. *Vacating his seat*—Pray, Your Highness, take this seat.

MALAYAKETU—Here I do it. The noble minister too should take his seat.

They take their proper seats.

MALAYAKETU—Is the headache of the noble minister relieved (lit. bearable) ?

RĀKSHASA—How can it be relieved so long as your title of Prince is not superceded by that of Emperor ?

MALAYAKETU—This will be an easy thing to attain, since the noble minister has undertaken to do it. The forces are already equipped for war. It is only for a little while that we remain inactive, waiting to find some weak point of the enemy.

RĀKSHASA—Why talk of delay any longer ? You may (forthwith) set out on your expedition of conquest.

MALAYAKETU—Has the noble minister found any weak point of the enemy ?

RĀKSHASA—Yes, I have.

MALAYAKETU—What is it ?

RĀKSHASA—It is no other than the ministerial weak point. Chandragupta is alienated from Chāṇakya.

MALAYAKETU—Noble Sir ! The ministerial weak point is no weak point.

RĀKSHASA—That the ministerial weak point is no weak point may be true of other kings, but not of Chandragupta.

MALAYAKETU—Noble Minister ! It is not so. The failings of Chāṇakya only caused ill feeling among the subjects of Chandragupta. Since he is removed, those who loved Chandragupta before will now love him the more.

RĀKSHASA—No, not so. There are two classes of subjects, those who championed Chandragupta and those devotedly attached to the

Now the failings of Chāṇakya evoke the ill feeling ...pioned Chandragupta, not of those devotedly atta... family. As to these, they are moved by ill feel... ...nst Chandragupta, since he has ungratefully slain ... that is the family of his father. Not finding a ... follow Chandragupta. Now they have in you ...ower to extirpate the foe is admitted on all hands. ... forsake him and side with (lit. attach themselves to) your worthy self. Here you have my own instance.

MALAYAKETU—Noble Sir ! Is the ministerial weak point the only reason to attack Chandragupta, or is there any other also ?

RĀKSHASA—Of what account are many others ? This is the most important.

MALAYAKETU—How is it the most important, Noble Minister ? Is Chandragupta, in this juncture, incompetent to remedy it, by fixing the yoke of government on himself and another minister or by bearing it in person ?

RĀKSHASA—Yes, he is incompetent to do it. Under autocratic or joint administration the remedy is practicable. But Chandragupta has been all along favouring ministerial administration. He is, so to say, blind, having no experience of ordinary affairs of state. So he will not be able to remedy it. For,

> Just as a very young baby, depending on the mother's breast (for nourishment), is not able to live (by itself) for a moment if weaned from the mother's breast ; in the same way an inexperienced ignorant king, depending on the minister (for counsel), is not able to act (independently) for a moment if dissociated from the minister. 13

MALAYAKETU, *to himself.*—Fortunately I am not one favouring ministerial administration.—*Aloud.* Even if it be so, he who attacks his enemy disabled by the ministerial weak point along with many other reasons to commence operations, is certain of success

RĀKSHASA—Your Highness may rest assured of success. For

> Your Highness, superior to all in prowess, leads the expedition. The city of Pāṭaliputra is attached to Nanda. Chāṇakya is estranged (lit. has turned away) from Chandragupta on account of his being dismissed from office. The Maurya is a king of yesterday (lit. a new king). And you have myself—*a little*

confused at the reference to himself—to do the office of a guide pointing merely the way. In the present circumstances it is only the want of a word of command from you (lit. your wish), my Prince, that stands in the way of the accomplishment of our object. 14

MALAYAKETU—If the Noble Minister thinks it the right time for the expedition, why should we sit idle ?

Let my lordly elephants which are soṇa (red) in reality on account of red lead applied to their person, which have a very high stature, which pour down ichoral exudations, which have dark bodies, which roar very loudly and tear up banks with their tusks, scatter in a hundred directions the river which is Śoṇa in name only, which has high banks, which drops water, which has trees on its sides dark with foliage, the ripples of which murmer and the banks of which, undermined by the current, are being torn up by it. 15

Further,—

Let the corps of my elephants, uttering deep roaring sounds, pouring down sprays mingled with ichoral exudations and overflowing the earth, close round the city of Pāṭaliputra, just as rows of clouds, uttering deep peals of thunder, pouring down rain in torrents and inundating the earth, do the Mountain Vindhya. 16

Exit Malayaketu with Bhāgurāyaṇa.

RĀKSHASA—Who waits there ?

PRIYAṀVADAKA, *entering*—Command me, Your Excellency !

RĀKSHASA—Priyaṁvadaka ! Which of the astrologers is there at hand (lit. at the door) ?

PRIYAṀVADAKA—Kshapaṇaka—

RĀKSHASA, *regarding his sight inauspicious.*—What ? A Kshapaṇaka (of loathsome appearance) ?

PRIYAṀVADAKA—Jivasidhi.

RĀKSHASA—Oh, he is of irrepulsive appearance. Send him to me.

PRIYAṀVADAKA—I obey, your Excellency. *Exit*

KSHAPAṆAKA, *entering*—

Follow the precept of Arhats who are the physicians that cure persons of the malady of delusion, prescribing what is bitter only in the beginning but agreeable in the end. 17

that I took off from my person and sent to Rākshasa! It is clear. The addressee must be Chandragupta.

BHĀGURĀYAṆA—All doubt will be removed presently. Good fellow! Thrash him again.

ATTENDANT—I do as you bid me, sir!—*Going out and returning with Siddhārthaka.* Being thrashed (severely) the fellow says he will tell it to His Highness in person.

MALAYAKETU—So be it.

SIDDHĀRTHAKA, *falling at the feet of the Prince.*—I pray Your Highness will graciously give me an assurance of safety.

MALAYAKETU—One who is not a free agent is safe indeed. So go on, good fellow!

SIDDHĀRTHAKA—Your Highness will deign to listen to me. His Excellency Rākshasa gave me this letter and sent me to Chandragupta.

MALAYAKETU—I now want to learn the oral clue.

SIDDHĀRTHAKA—Please Your Highness! The Minister told me that the oral message was to be as follows. 'Chitravarman, king of Kulūta; Siṁhanāda, king of the Malayas; Pushkarāksha, king of Kāśmīra; Sushena, king of Sindhudeśa and Meghāksha, king of the Persians, these five chiefs who are my dear friends, have been the first to enter into alliance with us. Of them the first three chiefs wish to have the territories of Malayaketu and the other two his elephants and treasure. So your Majesty has to give them what has been pledged to them just as you gave me much gratification by the dismissal of Chāṇakya.'

MALAYAKETU, *to himself.*—What is this? Chitravarman and the other four are plotting against me! It must be so. They are supremely attached to Rākshasa, and this accounts for it. *Aloud.* Vijayā! I want Minister Rākshasa.

DOOR-KEEPER—As Your Highness commands. *Exit.*

Then enters Rākshasa, sitting in his own tent in a thoughtful mood, with an attendant.

RĀKSHASA, *to himself.*—To tell the truth, my mind is not cleared of misgivings, as our forces contain several deserters of Chandragupta. For—

The army that is of proved efficiency with regard to the object to be achieved, is strengthened by reinforcements (of friends, woodmen etc.) and is free from hostile element, and

at the same time is favourably disposed to the cause, brings victory ; but the leader who depends on an army which is of untried efficiency, colludes both with the friendly and the unfriendly, and is adversely disposed to the cause, suffers defeat : just as the middle term of a syllogism that is of known affirmation with regard to the major term, is strengthened by the agreement of similar cases and is free from the disagreement of dissimilar cases and at the same time is agreeable to the minor term, brings victory ; but the disputant who depends on a major term that is of unknown affirmation with regard to the major term, colludes both with similar and dissimilar cases and at the time is not agreeable to the minor term, suffers defeat. 10

But I need not have misgivings. For the deserters which our forces contain are these that have been previously seduced. *Aloud.* Priyaṁvadaka ! Let the chiefs that follow the Prince be informed in my name that they should proceed *en route* in the proposed order, now that they are drawing nearer and nearer to Kusumapura every day.

Khasa and Śabara chiefs should march in the van in military array after me. Yavana chiefs should be careful to keep to the centre along with Gāndhāra chiefs. Valiant Śaka chiefs accompanied by Hūṇa chiefs, should be in the rear. And the remaining group of chiefs, namely, the king of Kulūta etc. should post themselves about the person of Prince Malayaketu in the line of march. 11

PRIYAṀVADAKA—I obey, Your Excellency ! *Exit.*

DOOR-KEEPER, *entering*—Victory to Your Excellency. His Highness wants you.

RĀKSHASA—Good woman ! Wait a while. What ho ! Who is there ?

ATTENDANT, *entering.*—Command me, Your Excellency.

RĀKSHASA—Good fellow ! Tell Śakaṭadāsa, it is improper to go into the presence of the Prince undecked, as His Highness has decorated us. So he should give one of the three ornaments that have been bought.

ATTENDANT—I obey, Your Excellency—*going and re-entering with an ornament.* Please Your Excellency ! Here is the ornament.

RĀKSHASA, *putting it on and getting up*—Good woman! Lead the way to royal quarters.

DOOR-KEEPER—Follow me, Your Excellency.

RĀKSHASA, *to himself*.—A post of power is a fruitful source of apprehension even to an innocent person.

In the first place the fear of the master possesses him. Then the fear of his personal attendants acts on his mind. Besides this the position of those that have risen high excites the malice of the evil-minded. The mind of the elevated apprehends a fall every moment. 12

DOOR-KEEPER, *proceeding some distance*.—There is His Highness, Your Excellency! Go into the royal presence, Sir!

RĀKSHASA, *observing the Prince*—Aye, here he is.

Fixing his eye with all its parts motionless on the fore part of foot and yet not observing any thing particular about it on account of vacancy, he supports with (the palm of) his hand his moon-like face bent down as it were under the weight of heavy cares (lit. duties.) 13

Making up to him. Victory to Your Highness.

MALAYAKETU—Noble Minister, I bow to you. Please take this seat. *Rākshasa does so.*

MALAYAKETU—Noble Sir! You are (lit. We see you) late today. We felt anxious about it.

RĀKSHASA—The affair of fixing the order of march has laid me open to reproof.

MALAYAKETU—Noble Minister, I wish to know how you fix the order of march.

RĀKSHASA—Please Your Highness. These are the directions to the chiefs that follow Your Highness. *He repeats the passage* '*Khasa and Śabara chief:*' *etc. given before* (v. xi).

MALAKETU, *to himself*—Ah! Those very chiefs that are ready to serve Chandragupta by murdering me, are to be about my person! —*Aloud*. Noble Sir!—Is there any one that is going to or coming from Kusumapura.

RĀKSHASA—Please Your Highness! The need for the employment of secret agents who should proceed to and of spies who should hurry back from Pāṭaliputra is now over. Ourselves are to go there in a few days.

MALAYAKETU, *to himself*.—We know it.—*Aloud*. If it is as you say, why is this fellow sent there by the Noble Minister with a letter?

RĀKSHASA, *looking at him.*—Oh! It is Siddhārthaka. What is the matter, good fellow?

SIDDHĀRTHAKA—I beg to say, being beaten severely—*Here he stops and looks down.*

MALAYAKETU—Bhāgurāyaṇa! He will not tell it to his master either through fear or through shame. So you will yourself tell it to the Noble Minister.

BHĀGURAYṆA—I obey, Your Highness. Minister! The fellow says that you sent him to Chandragupta with a letter and its oral clue.

RĀKSHASA—Did you in sooth say so, Siddhārthaka?

SIDDHĀRTHAKA, *with a feeling of shame.*—Yes, being beaten severely, I said so.

RĀKSHASA—It is an untruth. What will a man not say, being beaten?

MALAYAKETU—Friend Bhāgurāyaṇa! Show him the letter. His servant shall state the oral clue.

BHĀGURĀYAṆA—Here, Minister, is the letter.

RĀKSHASA, *going over it mentally.*—It is the enemy's fabrication, Your Highness.

MALAYAKETU—Here is this ornament sent by the Noble Minister as a ceremonial accompaniment to the letter. So how can it be the enemy's fabrication?

RĀKSHASA, *observing closely the ornament.*—Please your Highness, this is not a ceremonial accompaniment. It is the ornament sent to me by Your Highness. I gave it as present to Siddhārthaka for a highly gratifying performance of his.

BHĀGURĀYAṆA—Such a costly ornament, and that, too, a gracious gift of the Prince, given away to such a fellow? (Is it possible?)

MALAYAKETU—The noble Minister writes therein that Siddhārthaka will also give the oral clue.

RĀKSHASA—How can there be any oral clue? The letter itself I disown.

MALAYAKETU—Whose seal is this then?

RĀKSHASA—Cunning fabricators (of letters) can fabricate the seal as well.

BHĀGURĀYAṆA—Please Your Highness, the Minister is right in what he says. Well, good fellow! Who wrote this letter?

Siddhārthaka looks helplessly at Rākshasa and keeps silent.

BHĀGURĀYAṆA—Good fellow! Avoid being thrashed again and answer.

SIDDHĀRTHAKA—Śakatadāsa wrote it, Sir!

RĀKSHASA—If written by Sakaṭadāsa, it is as good as written by me.

MALAYAKETU—Vijayā! I want Śakaṭadāsa.

BHĀGURĀYAṆA, *to himself.*—The secret agents of Revered Chāṇakya should, by no means, propose anything of doubtful consequence. Let me do this—*Aloud.* Please Your Highness! Śakaṭadāsa will never, in the presence of Minister Rākshasa, admit the writing to be his. So let another writing of his be sent for. The identity of hand will itself decide the case.

MALAYAKETU, *to Vijayā.*—Do so.

BHAGURĀYĀṆA—Please Your Highness! Let her also bring the signet ring.

MALAYAKETU, *to Vijayā.*—Bring both.

DOOR-KEEPER—As Your Highness commands me. *Going out and re-entering.* My Lord! Here is a writing of Śakaṭadāsa and here is the signet ring.

MALAYAKETU, *examining the two.*—The characters are identical.

RĀKSHASA, *to himself.*—Aye, the characters are identical.

Can it be that Śakaṭadāsa, loving perishable objects and not imperishable fame, should have forgotten his loyalty to the (late) king and longed to meet his wife and children? 14

Ah, there is no reason to doubt it.

The signet ring is constantly worn by him on his finger. Siddhārthaka is his friend. The fabricated writing here is certainly his as proved by his other writing. Evidently Śakaṭadāsa, longing to meet his dear relations disavowed his love to the Sovereign, entered into a league with the enemies clever in the art of causing disunion and did this vile thing. 15

MALAYAKETU, *looking at Rākshasa.*—Noble Minister! You say in your letter that you acknowledge receipt of the three ornaments sent to you by the Noble One. Is this ornament one of them.—*Observing closely, to himelf.* It is the one that my father formerly used to wear.—*aloud.* Noble Minister! How did you get this ornament?

RĀKSHASA—I got it by purchase.

MALAYAKETU—Vijayā! Do you recognize this ornament?

DOOR-KEEPER, *Observing closely and heaving a sigh.*—How should

I fail to recognize it ? His Majesty Parvateśvara of auspicious name used to wear it, please Your Highness.

MALAYAKETU, *heaving a sigh.*—Alas! Father

Who were the ornament of our race ! These are the ornaments befitting you (lit.your person) who were fond of ornaments, wearing (lit. decked by) which you looked like autumnal evening twilight set with stars, your face shining like the moon. 16

RĀKSHASA, *to himself.*—Did he say Paravateśvara wore them ? It appears these very ornaments were sold to us by that trader who must have been employed by Chāṇakya.

MALAYAKETU—Noble Minister ! How is it possible to get by purchase ornaments which were formerly worn by my father and afterwards fell into the hands of Chandragupta ? Or it may be that,

Bargaining for higher gain, Chandragupta sold them to you, and you ruthlessly offered us as the price. 17

RĀKSHASA, *to himself.*—How circumstantially laid is the charge ?

It will not do to deny the letter; for there is my seal affixed to it.

And how will any one believe that Śakaṭadāsa broke faith with me ? Then again who will ever think it possible that the Maurya king sold the ornaments for money ? So the only prosensible answer in the present case would be to plead guilty. 18

MALAYAKETU—I ask the Noble Minister—

RĀKSHASA—Ask him who is noble, Prince ! We are noble no more.

MALAYAKETU—

The Maurya is the son of your (former) master, to whom you have to tender extreme subservience ; and I am the son of your friend, who tender extreme subservience to you. He is to be obeyed by you; and I obey you. He will give you what it pleases him to give; and I receive at your hands what it pleases you to give. The post of Minister under him will be but dignified servitude; and under me it is honoured autocracy. What greater interest then could you have at heart, that should induce you to be so base ?

RĀKSHASA—That is it, My Prince ! The words of accusation themselves give the finding. *Subsituting the first personal pronoun for the second and vice versa he repeats.*

The Maurya is the son of my (former) master to whom I must

tender extreme subserviance; and you are the son of my friend to tender extreme subserviance to me; He is to be obeyed by me; and you obey me. He will give me what it pleases him to give; and you receive at my hand what it pleases me to give. The post of minister under him will be but dignified servitude; and under you it is honoured autocracy. What greater interest could I have at heart that should induce me to be so base? 20

MALAYAKETU, *pointing to the letter in hand and the ornament worn.*— Whose doing is this then?

RĀKSHASA, *with a sigh.*—It is the doing of Fate.

It (i. e. Fate) slew revered king Nanda our wise, noble, and appreciative master, that excellent judge of character in whose estimation (lit. affectionate regard) we were not removed from princes royal (lit. sons), notwithstanding the contemptible position of a servant susceptible of all sort of contemptuous treatment. It is the inscrutable doing of that wicked Fate frustrating human efforts. 21

MALAYAKETU, *with rising anger.*—What? Keeping back still! It is the doing of Fate, not forsooth, of greed? O you base ungrateful creature!

You formerly murdered my father who confided in you, by means of a wench whose system was fearfully charged with active posion; and now, fie on you, you are selling us to the enemy as (so much) raw Absh, esteeming highly his (i.e. the enemy's) ministership! 22

RĀKSHASA, *to himself.*—This is what they say an ulcer over a tumour.—*Aloud.* I am innocent of the murder of Parvateśvara.

MALAYAKETU—Who then murdered my father?

RĀKSHASA—Ask Fate.

MALAYAKETU—I should ask Fate and not (in fact) Kshapaṇaka Jīvasiddhī?

RĀKSHASA, *to himself.*—Confound me! Is Jīvasiddhi also a secret agent of Chāṇakya! Alas! The enemies (thus) got possession of my heart too.

MALAYAKETU—Bhāsuraka! Carry the following order to General Sikharasena. 'Chitravarman, king of Kulūta, Siṃhanāda, king of the Malayas, Pushkarāksha, king of Kāśmīra, Sushena, king of Sindhudeśa, and Meghāksha, king of the Persians, these five chiefs, who have made friends with Rākshasa, propose, to serve

Chandragupta by murdering us. Of them the first three wish to have my territories. Take them to a deep pit and bury them (alive). The other two covet my corps of elephants. Put them to death by means of an elephant.

ATTENDANT—As Your Highness commands. *Exit.*

MALAYAKETU—Rākshasa ! I am not Rākshasa the unrighteous; I am Malayaketu (the righteous). Go then and serve Chandragupta wholly and solely. Look here—

I am able to make short work of Vishṇugupta and Chandragupta along with you advancing on me, just as evil policy makes short work of the principles of Dharma, Artha and Kāma. 23

Bhāgurāyaṇa ! There need be no delay. Let our forces march on Kusumapura this very instant and lay seige to it.

Let columns of dust, raised by the pulverizing action of the hoofs of the horses of our armies and detached from their base, the Earth, by the shower of ichoral exudations, fall on the heads of the enemies, soiling (lit. darkening) the cheeks of Gauda women dusted white with the pollen of Lodhra flowers and discolouring the dark hue of their curly hair shining like black bees. 24

Exit Malayaketu with his retinue and with Bhāgurāyaṇa.

RĀKSHASA, *with a sigh of anguish.*—Woe to me ! They, too, Chitravarman and the other four chiefs are put to death. How is this ! Whatever Rākshasa does results in the destruction of friends, not of foes. Then what shall I, an unfortunate man, do ?

Shall I retire to a penance forest ? No, my revengeful mind will not be quieted by penance. Shall I follow my Lord Nanda to the other world ? No, it will be womanly to do so while the enemy is living. Shall I then fall on the forces of the enemy with the sword for my companion ? No, this also will not be proper; for my heart that has been urging me on to effect the release of Chandanadāsa will prevent me from doing it. It would be ungrateful, if it did not. 25 *Exit Rākshasa.*

END OF ACT V

called

THE ARTFUL DRAFT.

———

that I took off from my person and sent to Rākshasa ! It is clear. The addressee must be Chandragupta.

BHĀGURĀYAṆA—All doubt will be removed presently. Good fellow ! Thrash him again.

ATTENDANT—I do as you bid me, sir !—*Going out and returning with Siddhārthaka.* Being thrashed (severely) the fellow says he will tell it to His Highness in person.

MALAYAKETU—So be it.

SIDDHĀRTHAKA, *falling at the feet of the Prince.*—I pray Your Highness will graciously give me an assurance of safety.

MALAYAKETU—One who is not a free agent is safe indeed. So go on, good fellow !

SIDDHĀRTHAKA—Your Highness will deign to listen to me. His Excellency Rākshasa gave me this letter and sent me to Chandragupta.

MALAYAKETU—I now want to learn the oral clue.

SIDDHĀRTHAKA—Please Your Highness ! The Minister told me that the oral message was to be as follows. 'Chitravarman, king of Kulūta; Siṁhanāda, king of the Malayas; Pushkarāksha, king of Kāśmīra; Sushena, king of Sindhudeśa and Meghāksha, king of the Persians, these five chiefs who are my dear friends, have been the first to enter into alliance with us. Of them the first three chiefs wish to have the territories of Malayaketu and the other two his elephants and treasure. So your Majesty has to give them what has been pledged to them just as you gave me much gratification by the dismissal of Chāṇakya.'

MALAYAKETU, *to himself.*—What is this ? Chitravarman and the other four are plotting against me ! It must be so. They are supremely attached to Rākshasa, and this accounts for it. *Aloud.* Vijayā ! I want Minister Rākshasa.

DOOR-KEEPER—As Your Highness commands. *Exit.*

Then enters Rākshasa, sitting in his own tent in a thoughtful mood, with an attendant.

RĀKSHASA, *to himself.*—To tell the truth, my mind is not cleared of misgivings, as our forces contain several deserters of Chandragupta. For—

The army that is of proved efficiency with regard to the object to be achieved, is strengthened by reinforcements (of friends, woodmen etc.) and is free from hostile element, and

at the same time is favourably disposed to the cause, brings victory ; but the leader who depends on an army which is of untried efficiency, colludes both with the friendly and the unfriendly, and is adversely disposed to the cause, suffers defeat : just as the middle term of a syllogism that is of known affirmation with regard to the major term, is strengthened by the agreement of similar cases and is free from the disagreement of dissimilar cases and at the same time is agreeable to the minor term, brings victory ; but the disputant who depends on a major term that is of unknown affirmation with regard to the major term, colludes both with similar and dissimilar cases and at the time is not agreeable to the minor term, suffers defeat. 10

But I need not have misgivings. For the deserters which our forces contain are these that have been previously seduced. *Aloud.* Priyaṁvadaka ! Let the chiefs that follow the Prince be informed in my name that they should proceed *en route* in the proposed order, now that they are drawing nearer and nearer to Kusumapura every day.

Khasa and Śabara chiefs should march in the van in military array after me. Yavana chiefs should be careful to keep to the centre along with Gāndhāra chiefs. Valiant Śaka chiefs accompanied by Hūṇa chiefs, should be in the rear. And the remaining group of chiefs, namely, the king of Kulūta etc. should post themselves about the person of Prince Malayaketu in the line of march. 11

PRIYAṀVADAKA—I obey, Your Excellency ! *Exit.*

DOOR-KEEPER, *entering*—Victory to Your Excellency. His Highness wants you.

RĀKSHASA—Good woman ! Wait a while. What ho ! Who is there ?

ATTENDANT, *entering.*—Command me, Your Excellency.

RĀKSHASA—Good fellow ! Tell Śakaṭadāsa, it is improper to go into the presence of the Prince undecked, as His Highness has decorated us. So he should give one of the three ornaments that have been bought.

ATTENDANT—I obey, Your Excellency—*going and re-entering with an ornament.* Please Your Excellency ! Here is the ornament.

RĀKSHASA, *putting it on and gettting up*—Good woman ! Lead the way to royal quarters.

DOOR-KEEPER—Follow me, Your Excellency.

RĀKSHASA, *to himself*.—A post of power is a fruitful source of apprehension even to an innocent person.

In the first place the fear of the master possesses him. Then the fear of his personal attendants acts on his mind. Besides this the position of those that have risen high excites the malice of the evil-minded. The mind of the elevated apprehends a fall every moment. 12

DOOR-KEEPER, *proceeding some distance*.—There is His Highness, Your Excellency ! Go into the royal presence, Sir !

RĀKSHASA, *observing the Prince*—Aye, here he is.

Fixing his eye with all its parts motionless on the fore part of foot and yet not observing any thing particular about it on account of vacancy, he supports with (the palm of) his hand his moon-like face bent down as it were under the weight of heavy cares (lit. duties.) 13

Making up to him. Victory to Your Highness.

MALAYAKETU—Noble Minister, I bow to you. Please take this seat. *Rākshasa does so.*

MALAYAKETU—Noble Sir ! You are (lit. We see you) late today. We felt anxious about it.

RĀKSHASA—The affair of fixing the order of march has laid me open to reproof.

MALAYAKETU—Noble Minister, I wish to know how you fix the order of march.

RĀKSHASA—Please Your Highness. These are the directions to the chiefs that follow Your Highness. *He repeats the passage* ' *Khasa and Śabara chief:* ' *etc. given before* (v. xi).

MALAKETU, *to himself*—Ah ! Those very chiefs that are ready to serve Chandragupta by murdering me, are to be about my person ! —*Aloud.* Noble Sir !—Is there any one that is going to or coming from Kusumapura.

RĀKSHASA—Please Your Highness ! The need for the employment of secret agents who should proceed to and of spies who should hurry back from Pāṭaliputra is now over. Ourselves are to go there in a few days.

MALAYAKETU, *to himself*.—We know it.—*Aloud.* If it is as you say, why is this fellow sent there by the Noble Minister with a letter?

RĀKSHASA, *looking at him.*—Oh! It is Siddhārthaka. What is the matter, good fellow ?

SIDDHĀRTHAKA—I beg to say, being beaten severely—*Here he stops and looks down.*

MALAYAKETU—Bhāgurāyaṇa! He will not tell it to his master either through fear or through shame. So you will yourself tell it to the Noble Minister.

BHĀGURAYṆA—I obey, Your Highness. Minister! The fellow says that you sent him to Chandragupta with a letter and its oral clue.

RĀKSHASA—Did you in sooth say so, Siddhārthaka ?

SIDDHĀRTHAKA, *with a feeling of shame.*—Yes, being beaten severely, I said so.

RĀKSHASA—It is an untruth. What will a man not say, being beaten?

MALAYAKETU—Friend Bhāgurāyaṇa! Show him the letter. His servant shall state the oral clue.

BHĀGURĀYAṆA—Here, Minister, is the letter.

RĀKSHASA, *going over it mentally.*—It is the enemy's fabrication, Your Highness.

MALAYAKETU—Here is this ornament sent by the Noble Minister as a ceremonial accompaniment to the letter. So how can it be the enemy's fabrication ?

RĀKSHASA, *observing closely the ornament.*—Please your Highness, this is not a ceremonial accompaniment. It is the ornament sent to me by Your Highness. I gave it as present to Siddhārthaka for a highly gratifying performance of his.

BHĀGURĀYAṆA—Such a costly ornament, and that, too, a gracious gift of the Prince, given away to such a fellow ? (Is it possible ?)

MALAYAKETU—The noble Minister writes therein that Siddhārthaka will also give the oral clue.

RĀKSHASA—How can there be any oral clue ? The letter itself I disown.

MALAYAKETU—Whose seal is this then ?

RĀKSHASA—Cunning fabricators (of letters) can fabricate the seal as well.

BHĀGURĀYAṆA—Please Your Highness, the Minister is right in what he says. Well, good fellow ! Who wrote this letter ?

Siddhārthaka looks helplessly at Rākshasa and keeps silent.

BHĀGURĀYAṆA—Good fellow! Avoid being thrashed again and answer.

SIDDHĀRTHAKA—Śakaṭadāsa wrote it, Sir!

RĀKSHASA—If written by Sakaṭadāsa, it is as good as written by me.

MALAYAKETU—Vijayā! I want Śakaṭadāsa.

BHĀGURĀYAṆA, *to himself.*—The secret agents of Revered Chāṇakya should, by no means, propose anything of doubtful consequence. Let me do this—*Aloud.* Please Your Highness! Śakaṭadāsa will never, in the presence of Minister Rākshasa, admit the writing to be his. So let another writing of his be sent for. The identity of hand will itself decide the case.

MALAYAKETU, *to Vijayā.*—Do so.

BHAGURĀYAṆA—Please Your Highness! Let her also bring the signet ring.

MALAYAKETU, *to Vijayā.*—Bring both.

DOOR-KEEPER—As Your Highness commands me. *Going out and re-entering.* My Lord! Here is a writing of Śakaṭadāsa and here is the signet ring.

MALAYAKETU, *examining the two.*—The characters are identical.

RĀKSHASA, *to himself.*—Aye, the characters are identical.

Can it be that Śakaṭadāsa, loving perishable objects and not imperishable fame, should have forgotten his loyalty to the (late) king and longed to meet his wife and children? 14

Ah, there is no reason to doubt it.

The signet ring is constantly worn by him on his finger. Siddhārthaka is his friend. The fabricated writing here is certainly his as proved by his other writing. Evidently Śakaṭadāsa, longing to meet his dear relations disavowed his love to the Sovereign, entered into a league with the enemies clever in the art of causing disunion and did this vile thing. 15

MALAYAKETU, *looking at Rākshasa.*—Noble Minister! You say in your letter that you acknowledge receipt of the three ornaments sent to you by the Noble One. Is this ornament one of them.—*Observing closely, to himelf.* It is the one that my father formerly used to wear.—*aloud.* Noble Minister! How did you get this ornament?

RĀKSHASA—I got it by purchase.

MALAYAKETU—Vijayā! Do you recognize this ornament?

DOOR-KEEPER, *Observing closely and heaving a sigh.*—How should

I fail to recognize it ? His Majesty Parvatośvara of auspicious name used to wear it, please Your Highness.

MALAYAKETU, *heaving a sigh.*—Alas! Father

Who were the ornament of our race ! These are the ornaments befitting you (lit.your person) who were fond of ornaments, wearing (lit. decked by) which you looked like autumnal evening twilight set with stars, your face shining like the moon. 16

RĀKSHASA, *to himself.*—Did he say Paravateśvara wore them ? It appears these very ornaments were sold to us by that trader who must have been employed by Chāṇakya.

MALAYAKETU—Noble Minister ! How is it possible to get by purchase ornaments which were formerly worn by my father and afterwards fell into the hands of Chandragupta ? Or it may be that,

Bargaining for higher gain, Chandragupta sold them to you, and you ruthlessly offered us as the price. 17

RĀKSHASA, *to himself.*—How circumstantially laid is the charge ?

It will not do to deny the letter; for there is my seal affixed to it.

And how will any one believe that Śakaṭadāsa broke faith with me ? Then again who will ever think it possible that the Maurya king sold the ornaments for money ? So the only prosensible answer in the present case would be to plead guilty. 18

MALAYAKETU—I ask the Noble Minister—

RĀKSHASA—Ask him who is noble, Prince ! We are noble no more.

MALAYAKETU—

The Maurya is the son of your (former) master, to whom you have to tender extreme subservience ; and I am the son of your friend, who tender extreme subservience to you. He is to be obeyed by you; and I obey you. He will give you what it pleases him to give; and I receive at your hands what it pleases you to give. The post of Minister under him will be but dignified servitude; and under me it is honoured autocracy. What greater interest then could you have at heart, that should induce you to be so base ?

RĀKSHASA—That is it, My Prince ! The words of accusation themselves give the finding. *Subsituting the first personal pronoun for the second and vice versa he repeats.*

The Maurya is the son of my (former) master to whom I must

tender extreme subserviance; and you are the son of my friend to tender extreme subserviance to me; He is to be obeyed by me; and you obey me. He will give me what it pleases him to give; and you receive at my hand what it pleases me to give. The post of minister under him will be but dignified servitude; and under you it is honoured autocracy. What greater interest could I have at heart that should induce me to be so base? 20

MALAYAKETU, *pointing to the letter in hand and the ornament worn.*—Whose doing is this then?

RĀKSHASA, *with a sigh.*—It is the doing of Fate.

It (i. e. Fate) slew revered king Nanda our wise, noble, and appreciative master, that excellent judge of character in whose estimation (lit. affectionate regard) we were not removed from princes royal (lit. sons), notwithstanding the contemptible position of a servant susceptible of all sort of contemptuous treatment. It is the inscrutable doing of that wicked Fate frustrating human efforts. 21

MALAYAKETU, *with rising anger.*—What? Keeping back still! It is the doing of Fate, not forsooth, of greed? O you base ungrateful creature!

You formerly murdered my father who confided in you, by means of a wench whose system was fearfully charged with active posion; and now, fie on you, you are selling us to the enemy as (so much) raw flesh, esteeming highly his (i.e. the enemy's) ministership! 22

RĀKSHASA, *to himself.*—This is what they say an ulcer over a tumour.—*Aloud.* I am innocent of the murder of Parvateśvara.

MALAYAKETU—Who then murdered my father?

RĀKSHASA—Ask Fate.

MALAYAKETU—I should ask Fate and not (in fact) Kshapaṇaka Jīvasiddhī?

RĀKSHASA, *to himself.*—Confound me! Is Jīvasiddhi also a secret agent of Chāṇakya! Alas! The enemies (thus) got possession of my heart too.

MALAYAKETU—Bhāsuraka! Carry the following order to General Sikharasena. 'Chitravarman, king of Kulūta, Siṃhanāda, king of the Malayas, Pushkarāksha, king of Kāśmīra. Susheṇa, king of Sindhudeśa, and Meghāksha, king of the Persians, these five chiefs, who have made friends with Rākshasa, propose, to serve

Chandragupta by murdering us. Of them the first three wish to have my territories. Take them to a deep pit and bury them (alive). The other two covet my corps of elephants. Put them to death by means of an elephant.

ATTENDANT—As Your Highness commands. *Exit.*

MALAYAKETU—Rākshasa ! I am not Rākshasa the unrighteous; I am Malayaketu (the righteous). Go then and serve Chandragupta wholly and solely. Look here—

I am able to make short work of Vishṇugupta and Chandragupta along with you advancing on me, just as evil policy makes short work of the principles of Dharma, Artha and Kāma. 23

Bhāgurāyaṇa ! There need be no delay. Let our forces march on Kusumapura this very instant and lay seige to it.

Let columns of dust, raised by the pulverizing action of the hoofs of the horses of our armies and detached from their base, the Earth, by the shower of ichoral exudations, fall on the heads of the enemies, soiling (lit. darkening) the cheeks of Gauḍa women dusted white with the pollen of Lodhra flowers and discolouring the dark hue of their curly hair shining like black bees. 24

Exit Malayaketu with his retinue and with Bhāgurāyaṇa.

RĀKSHASA, *with a sigh of anguish.*—Woe to me ! They, too, Chitravarman and the other four chiefs are put to death. How is this ! Whatever Rākshasa does results in the destruction of friends, not of foes. Then what shall I, an unfortunate man, do ?

Shall I retire to a penance forest ? No, my revengeful mind will not be quieted by penance. Shall I follow my Lord Nanda to the other world ? No, it will be womanly to do so while the enemy is living. Shall I then fall on the forces of the enemy with the sword for my companion ? No, this also will not be proper; for my heart that has been urging me on to effect the release of Chandanadāsa will prevent me from doing it. It would be ungrateful, if it did not. 25 *Exit Rākshasa.*

END OF ACT V

called

THE ARTFUL DRAFT.

———

ACT VI

A SHAM SUICIDE

There enters Siddhārthaka, decorated with valuable presents, in high spirits.

SIDDHĀRTHAKA—

Glory to Krishṇa, black like a rain-cloud, that destroyed the demon Keśin! Glory also to Chandragupta the Moon that gladdens the sight of men! And glory above all to the policy of Revered Chāṇakya, that has perfected the work of conquest by which the enemy's cause is entirely lost! 1

I will see my dear friend Samṛiddhārthaka, late as it is. *Proceeding a few steps and looking forward.* Here is my dear friend Samṛiddhārthaka. Oh, he comes this way.

SAMṚIDDHĀRTHAKA—

Fortunes (only) grieve a person while he is separated from his esteemed and dearly loved friends, always causing painful remembrance in drinking bouts and in festive family gatherings. 2

I hear that my dear friend Siddhārthaka has returned from the camp of Malayaketu. I will find him out.—*Proceeding a few steps and looking forward.* Oh! Here is Siddhārthaka.

SIDDHĀRTHAKA, *Making up to Samṛiddhārthaka*—I hope you are in good cheer, my dear friend! *They embrace each other.*

SAMṚIDDHĀRTHAKA—How can there be good cheer, when you do not come to me (lit. to my house) inspite of your early arrival today?

SIDDHĀRTHAKA—Kindly bear with me, friend! No sooner did Revered Chāṇakya see me than he orderded me in these words. 'Halloo! Siddhārthaka! Go and report the gratifying news to His Majesty Noble Chandra.' So I reported the matter to him for which I received these right royal presents. Thence I directly hastened to your place to see my dear friend.

SAMṚIDDHĀRTHAKA—Friend! If I may hear it, tell me what the gratifying news is, that you reported to His Majesty Noble Chandra.

SIDDHĀRTHAKA—Friend! Is there anything that you may not hear? Just listen to me. Cursed Malayaketu, deluded by the tactics of

Revered Chāṇakya, turned out Rākshasa and forthwith put to death the five principal Mlechchha chiefs Chitravarman and others. Then the rest, seeing that the wicked prince was thoughtless and brutal, left the camp of Malayaketu for their (own safety and returned to their) respective territories with their forces which were seized with (sudden) fear and were impatient to go. Thereupon, Bhadrabhata, Purudatta, Diṅgarāta, Balagupta, Rājasena, Bhāgurāyaṇa Rohitāksha and Vijayavarman made Malayaketu captive.

SAMṚIDDHĀRTHAKA—Friend! People say that Bhadrabhata and his companions, being ill-affected towards His Majesty Noble Chandra had entered the service of Malayaketu. Then how comes this? Begun one-wise and ended anotherwise like a play by a clumsy playwright!

SIDDHĀRTHAKA—Inscrutable are the ways of Revered Chāṇakya, my friend, like the ways of Fate. I simply bow to them.

SAMṚIDDHĀRTHAKA—Well! What happened next?

SIDDHĀRTHAKA—Just then, Revered Chāṇakya sallied forth with a large body of picked soldiers and captured the entire Mlechchha army that had no king (to lead.)

SAMṚIDDHĀRTHAKA—Where is it, friend!

SIDDHĀRTHAKA—There it comes, where

> The elephants, looking like water-bearing clouds, are roaring in high spirits, due to the ichoral exudation, and the horses, furnished with mailed equipage are bouncing, with their hind parts trembling through fear of the stroke of the whip. 3

SAMṚIDDHĀRTHAKA—That is all right, friend! But how did Revered Chāṇakya, after having publicly resigned the Minister's post in that unmistakable manner, resume charge of that very post?

SIDDHARTHAKA—How simple you are! You wish to unravel the mazes of the policy of Revered Chāṇakya which even Minister Rākshasa could not do.

SAMṚIDDHĀRTHAKA—Where is Minister Rākshasa now, my friend?

SIDDHĀRTHAKA—As for him, he immediately left the camp of Malayaketu, and retraced his steps to this city, followed by a spy named Ṛtaṁvadaka. That was what Revered Chāṇakya said.

SAMṚIDDHARTHAKA—Friend! How is it that, after having left Pāṭaliputra with a strong resolution to recover the kingdom of Nanda, Minister Rākshasa comes back to it with his object unachieved.?

SIDDHĀRTHAKA—Friend! I think it is on account of his affection for Chandanadāsa.

SAMṚIDDHĀRTHAKA—Do you then expect that Chandanadāsa will be released?

SIDDHĀRTHAKA—How can there be the release of that unfortunate man? There is the order of Revered Chāṇakya that we two should instantly take him to the place of execution and impale him.

SAMṚIDDHĀRTHAKA, *Angrily.*—Has Revered Chāṇakya got no *Chandālas* (lit. executioners) that he orders us to do this wicked deed?

SIDDHĀRTHAKA—Friend! Who, in this world, that loves his life, would dare oppose the order of Revered Chāṇakya? Come, along. Let us assume the guise of *Chandālas* and take Chandanadāsa to the place of execution. *Exeunt.*

END OF THE INTERLUDE.

There enters a man with a rope in his hand.

MAN—

Glory to the rope of the policy of Chāṇakya, too strong to break on account of the intertwining of the cords of the six courses of action, and furnished with a noose formed of a series of statesmanly tactics which is ready to catch the enemy. 4

Proceeding some distance and looking about. This is the place, pointed out to Revered Chāṇakya by the spy Ṛtaṁvadaka where I should see Minister Rākshasa as ordered by Revered Chāṇakya.—*Looking forward.* Ha! Here is Minister Rākshasa. He is coming this way with his face muffled. I will hide behind these trees of the weedgrown garden and see where he takes his seat.—*He goes and lies hid behind the trees.*

Then enters Rākshasa as drscribed above, armed with a sword.

RĀKSHASA, *With tears in his eyes.*—Alas! How sad!

The goddess of sovereignty, getting nervous because deprived of her lord (lit. shelter) has sought another (lit. another family); and the people, forgetful of their love, have gone over with her, blindly following his lead as children do their re-marrying mother. Trusted adherents, too, reaping no fruit of their stalwart efforts, have given up (the yoke of) the enterprise. What else could they do? Members of the body hold not long without the head. 5

Moreover—

Like a shameless *Vṛishala* wench, the goddess of sovereignty, abruptly leaving her (deceased) husband king Nanda of noble lineage, has taken to the Vṛishala Chandragupta and sticks fast to him. What can we do here ? Try how hard we may, Fate frustrates our efforts like an enemy. 6

For,—

When His Majesty King Nanda had gone to Heaven, cut off suddenly, I tried hard under the powerful Mountain Chief Parvataka, and when he was murdered, under his son; and yet failure has been my lot. Surely the enęmy of the Nanda family is Fate and not the Brāhmaṇa Chāṇakya. 7

Fie upon the stupidity of Malayaketu !

The Mlechchha, with a mind devoid of judgment, did not, indeed perceive how I, Rākshasa, hale and whole, and still serving my master that has perished, should (ever) enter into an alliance with the enemy. Nay, there is no wonder. The mind of a man doomed to destruction by Fate, takes a perverted view of everything. 8

So even now Rākhasa will meet his death, falling into the hands of the enemy ; but he will not ally himself with Chandragupta. For it is a very great infamy to break one's faith from motives of self-interest, but none at all to be over-reached by the enemy.—*Looking about with tears in his eyes.* These are the parts of Kusumapura which have been rendered sacred by His Majesty King Nanda's rambles.

In this spot His Majesty formerly hit moving marks with his horse in full career, letting loose the reins in the act of stretching the bow. In that plot of the garden he halted and there he chatted. These parts of Kusumapura, now visited without them thus stealthily, deeply grieve me. 9

Now where shall I, an unfortunate man, go ? *Looking about.* Well I have it. Here is the weedgrown garden. I shall go there and learn the tidings of Chandanadāsa from some one. No one foresees the good and evil turns of Fate that are to befall him.

I who formerly passed out of the town leisurely like a king, surrounded by thousands of chiefs, pointed at by citizens with their fingers like the new Moon, now again enter this wretched weedgrown garden of that town hurriedly in fear and alone like a thief, frustrated in all my efforts ! 10

But the exalted sovereign by whose favour I enjoyed that honour, is no more.—*Entering the garden and looking around.* Oh pity ! This weedgrown garden presents a rueful sight.

Like a family the series of exploits whereof were magnificent, the mansion here, the series of structures whereof were grand, is gone (lit. overthrown). Like the heart of a good man consumed by (the sorrow for) the destruction of his friends, the lake there is dried up. Like the schemes of a statesman worked under adverse Fate, the trees are devoid of fruit. And as the mind of a witless person is possessed by evil counsels (lit. policies), the ground is covered with weeds (lit. grass). 11

Moreover,

Serpents, heaving sighs in the form of expiration, bandage with bits of slough the cuts of the branches (of trees) here, that have been hacked with large and sharp axes and are sending forth cries of pain in the shape of the incessant moan of pigeons. They do it out of compassion for them in their affliction, as they had lived with them on terms of intimacy. 12

Besides these trees,

Poor things, overpowered by calamity, appear as if resolved to repair to the cremation gronnd (to commit suicide by fire). They are eaten up internally by heavy grief in the shape of the canker causing the trunk to wither. Having lost the glow (of leaves) they look gloomy. 13

Now I will rest awhile on this broken stone-seat suited to my fallen fortune.—*Sitting down and listening.* What is this sudden noise for, that I hear ?

This sound of kettledrums, accompanied by the notes of sharp-sounding drums and conchshells, which stuns (lit. destroys) the ears of hearers overpowered by its intensity, and which is no sooner taken in than thrown up by palaces on account of its magnitude, spreads afar as if (possessed) with the curiosity of surveying the extent of space. 14

After a moment's reflection. Ah ! I understand. It tells how exultant the Royalty—*Breaking off here painfully and resuming*—is at the capture of Malayaketu.—*With a sigh.* Woe to me !

I have been made to hear the report and witness the exhibition of the enemy's sovereign power. Now, methinks the efforts of Fate would be to make me experience (the extent of) it. 15

MAN, *To himself.*—He is seated. I will now do as I am directed by Revered Chāṇakya. *He throws the noose round his neck in sight of Rākshasa, feigning not to notice him.*

RĀKSHASA, *Seeing him.*—What is this? That man there is hanging himself. Verily, the poor fellow must be as much distressed as I. Well, I will speak to him. *Making up to him.* Good man! What are you doing?

MAN, *With a sigh.*—Just what an unfortunate man like me, sir, could do, grieved at the death of a dear person.

RĀKSHASA, *To himself.*—I already guessed that the poor man was as much distressed as I.—*Aloud.* You are matched with me in misery. So if it be not very private or very heavy, I wish to hear it.

MAN—It is not very private, sir, nor very heavy. But I can not brook delay in (the commital of) suicide. The death of a dear friend grieves me.

RĀKSHASA, *Heaving a sigh, to himself.*—Woe to me. I am put to shame by this man here, since I am so very regardless of my friend's distress.—*Aloud.* I wish to hear it, as it is not very private nor very heavy.

MAN—You press me too much, sir! So I tell it to you. There lives a head man of (the guild of) goldsmiths named Jishṇudāsa, in this city.

RĀKSHASA, *To himself.*—Jishṇudāsa, I know, is the intimate friend of Chandanadāsa.

MAN—That dear friend of mine—

RĀKSHASA, *With joy to himself.*—Ah! He called him *his dear friend.* That is, he is closely connected. So he may be knowing about Chandanadāsa.

MAN—gave away what he had to the poor and left the city forthwith, wishing to burn himself alive. So I came to this weedgrown garden to hang myself up before I should hear the sad news (of his suicide).

RĀKSHASA—Why does your friend burn himself alive?

Is he stricken by terrible diseases beyond the power of drugs to cure?

MAN—No.

RĀKSHASA—

Is he undone by the wrath of the king as deadly as fire and poison?

Man—That, too, is not the case. Chaṇdragupta does not deal cruelly with the people.

Rākshasa—

Is he smitten with love for a woman inaccessible to him being another's (wife) ?

Man—May Heaven absolve us of the sin ! He is surely not capable of such an impropriety of conduct.

Rākshasa—

Then has he, like you, a friend dying helplessly ? 16

Man—It is just so, sir !

Rākshasa, *With uneasiness, to himself.*—Chandanadāsa is the dear friend of Jishṇudāsa. So the former's death must be the reason of the latter's suicide by fire. This, indeed, makes me somewhat uneasy at heart which is full of affectionate regard for him.—*Aloud.* Good man ! I long to hear also an account of the noble deeds of your dear friend.

Man—An unfortunate man that I am, I can no more brook hindrance to the committal of suicide.

Rākshasa—Good man ! Do tell me the tale that is worth hearing.

Man—Since I can not help it, I tell it to you. Hear me.

Rākshasa—Good man ! I am all attention.

Man—There lives one, Chandanadāsa by name, in the Flower Square of this city, who is the head of the guild of pearl-merchants.

Rākshasa, *In anguish, to himself.*—Here are opened the flood-gates of my misery by Fate. Now muster up your fortitude, my heart ! For you have in store something very painful to hear. *Aloud.* Yes, good man ! He is reported to be a staunch friend, noble soul. What of him ?

Man—He is the dear friend of this Jishṇudāsa.

Rākshasa—Well, go on.

Man—So Jishṇudāsa made this request to Chandragupta today as befitted a loving friend.

Rākshasa—What is it ?

Man—'May it please Your Majesty, I have money just sufficent for ransom. Pray, release my dear friend Chandanadāsa in exchange of that.'

Rākshasa, *To himself.*—Well done, Jishṇudāsa ! You have shown your love for your friend.

That wealth for which sons kill their parents and parents their

sons like aliens, and for which friends disown friendship (unto their friends), is without a moment's hesitation, offered to be given away by you in your friend's hour of difficulty. This wealth of yours is put to good use. Belonging to the trading class you are a *good* trader. 17

—*Aloud.* When thus addressed, what did the Maurya say in reply ?

Man—On his being thus addressed Chandragupta said to Jishṇudāsa :—' We imprison Chandanadāsa not because we want money, but because he does not give up the family of Minister Rākshasa that he has kept concealed somewhere, though we repeatedly ask him to do so. If he gives it up, he gets release. Otherwise he suffers death '. No sooner did he say this than he ordered Chandanadāsa to be taken to the place of execution. Then Jishṇudāsa left the town saying to himself ' I will enter fire before I hear of the sad end of my friend Chandanadāsa.'

RĀKSHASA—Is then Chandanadāsa impaled already ?

MAN—No, he is yet to be impaled. Again and again they ask him in his last hour (lit. now) to surrender the family of Minister Rākshasa; again and again he refuses it, staunch in his affection to his friend; and thus (lit. on this account) his end (lit. death) is delayed.

RĀKSHASA, *With admiration to himself.*—

Bravo, Chandanadāsa ! You, too, my noble friend who have proved the refuge of the destitute, have won the fame which Śibi did, resulting from the protection of those seeking shelter. 18

—*Aloud.* Go quick, good man and prevent Jishṇudāsa from entering fire. I will rescue Chandanadāsa from (the jaws of) death.

MAN—By what means, sir, will you rescue Chandanadāsa ?

RĀKSHASA, *Drawing his sword.*—By means of this, the friend of enterprise.

This sword that resembles in hue the cloudless sky, that shows as it were lines of hair standing on ends from a love of fighting in the form of streaks of superior radiance, that has proved its strength to the enemies in the test of battles on account of its surpassing excellence, this companion of my (right) arm prompts me, who am beside myself with love for my friend, to this daring deed. 19

MAN—I am not able, sir, to say positively whether you are the noble Minister Rākshasa whose name is auspicious to utter,

although the preservation of the life of the head pearl-merchant Chandanadāsa reveals you as such, since you are fallen in adverse circumstances. So do me the favour of removing the doubt.—*He falls at the feet of Rākshasa.*

RĀKSHASA—Good man ! I am that Rākshasa in the real sense of the word, who saw with my own eyes the destruction of my sovereign, brought my friend into troubles, got the epithet of 'base' and made my name too inauspicious to utter.

MAN, *Again falling at his feet, with joy.*—Bless me God, I am happy (to have met you).

RĀKSHASA—Get up, good man ! Make no delay and tell Jishṇudāsa that Rākshasa rescues Chandanadāsa from (the jaws of) death this very instant.

He sets off with his drawn sword repeating 'This sword that resembles' etc.

MAN—I beg your favour, Noble Minister ! I have (lit. here is) some thing (to tell you). Formerly, cursed Chandragupta had ordered Śakaṭadāsa to be executed. He was carried off from the place of execution by some one and taken abroad. Thereupon cursed Chandragupta quenched the blazing fire of his anger against noble Śakaṭadāsa with the blood (lit. death) of executioners who were asked to explain why they were negligent. Since then if they see any stranger with a sword behind or before, they at once dispatch the criminal, anxious about their own safety, even before reaching the place of execution. So, if the Noble Minister goes sword in hand, he will hasten the end of the headman Chandanadāsa. *Exit.*

RĀKSHASA—How difficult of comprehension is the course of the policy of this fellow Chāṇakya ?

If Śakaṭadāsa was in sooth conducted to me by that enemy's accredited agent, why did he, in anger, put the executioners to death ? If that was not the case, how could he possibly get up that (fabricated) letter ? Making speculations upon speculations in this way, my mind comes to no decision. 20

Musing awhile.

This is not the time to use the sword ; for, in that case executioners execute the sentence early. Political schemes bear fruit after a lapse of time. Of what avail are they here ? It is not proper to observe an attitude of indifference ; for, my

dear friend incurs this terrible death on my account. Oh, I see, I will offer my person to redeem him.—

He flings away his sword.—Exit. 21

END OF ACT VI

called

A SHAM SUICIDE.

ACT VII

THE PACT OF PEACE

There enters the executioner Vajraloman.

VAJRALOMAN—Away, Sirs, away. Keep off.

Lack-a-day ! If you wish to save your life, your property, your wife, and your family, keep far away from the politically unwholesome which is as fatal as poison. 1

Moreover,

If a man partakes of the physiologically unwholesome, he (himself) falls ill or dies. But if one partakes of the politically unwholesome, the whole family dies. 2

If you doubt the truth of it, lo ! there comes Chandanadāsa. He is being taken to the place of execution for doing what is politically unwholesome. *Looking up*—what do you say, sirs ? You ask me if he has any means of release. Yes, he has, if he would give up the family of Minister Rākshasa. *Looking up again*—what do you say ? 'Cherishing a regard for those who seek his protection he would not do this foul deed to save himself.'—Then know for certain, sirs, that he suffers death. What signifies your anxious enquiries after remedial measures ?

Then enters Chandanadāsa in the garb of one to be executed, carrying the pale on his shoulder, with his wife and son following him, attended by the executioner Bilvavaktra..

Wife, *with tears in her eyes.*—Fie !

A bow of contempt to Yama that makes one in our family die the death of a thief, although we are always fearful of the least violation of propriety. 3

Yes, the wicked make no distinction between those who remain aloof from wrongs and those who commit wrongs. Otherwise—

> Why should hunters, O fie on them, cherish an obstinate desire to kill the innocent deer that lives on grass renouncing meat for fear of death ? 4

Looking around. I pray, Jishṇudāsa, how is it that you do not answer ? Alas, at such a time (as this) persons standing by (lit. within sight) are, indeed, hard to find.

CHANDANADĀSA, *with a sigh.*—There he is, my esteemed and beloved friend. Turning his woe-begone face he follows me (still) with his eyes full of tears, while dragging his body homeward.

BILVAVAKTRA—Mr. Chandanadasa ! You are at the place of execution. So tell your people to retire.

CHANDHNADĀSA—Noble lady ! Turn back, taking the boy with you. It is not proper to follow further.

WIFE, *with a sigh.*—My noble lord ! You proceed to the other world, not to another land. This is not the time for a well-bred wife to turn back.

CHANDANADĀSA—And what is your resolve, noble lady ?

WIFE—It is to bless myself by following the footsteps of my lord.

CHANDANADĀSA—Noble lady ! It is not a wise resolve, You have to kindly look after this boy. He is inexperienced.

WIFE—May the tutelary gods of the family kindly look after him ! Here, my boy, make obeisance to your father for the last time.

SON, *falling at the feet of Chandanadāsa.*—What shall I do now, father, that am to be fatherless !

CHANDANADĀSA—You shall live in a *land without Chāṇakya.*

BILVAVAKTRA—Mr. Chandanadāsa ! The post is set up. Get ready now.

WIFE—O, for chivalrous souls to save us !

CHANDANADASA—Now why do you cry, noble lady ? His Majesty king Nanda who had compassion for persons in distress, is gone—gone to the other world.

VAJRALOMAN—I say, Billavatta, seize Chandanadāsa. His people will, of themselves, retire.

BILVAVAKTRA—Here I do it, Vajjalomā.

CHANDANADĀSA—Good fellow ! Wait a while. Let me embrace my son. *Embracing him and smelling him on the head.*—Since death

is certain, you shall meet it, my son, without swerving from your devotion to the friend's cause.

SON—Do I require to be told this ? It is our family creed, father !

VAJRALOMAN—Now seize him, I say.

The executioners seize Chandanadāsa.

WIFE, *beating her breast*—O, for chivalrous souls to save us !

RĀKSHASA, *pushing aside the screen and entering.*—Fear not, lady, fear not. O, you executioners ! Don't you put Chandanadasa to death.

> Let the victim's garland, which is the (high) road (leading) to the realm of Yama, be placed round the neck of me here, who formerly wtinessed the destruction of my sovereign's family as if it were an enemy's family, who remained at ease in the day of my noble friend's misery as if it were a day of grand festivity, and who held his life dear although subjected to the ignominy of circumvention. 5

CHANDANADĀSA, *seeing him with a sigh*—Minister ! What is this !-

RĀKSHASA—An imitation, in part, of your noble deed.

CHANDANADĀSA—What have you done ? You have rendered all my toil and trouble abortive.

RĀKSHASA—I am (simply) serving my purpose. Don't you, friend, blame me. Well, good fellow ! Report to wicked Chāṇakya

VAJRALOMAN—What shall I report ?

RĀKSHASA—

> Here I am, the man on whose account he deemed worthy of execution a person who is worthy of adoration, who has very much dwarfed the fame of Śibi, having acquired greater fame by saving another at the cost of his own life even in this evil Kali age when human proclivities have been vitiated, and owing to his surpassing excellence has eclipsed the noble achievements of Buddhas by his nobler deeds. 6

VAJRALOMAN—I say, Billavattā ! Take Chandanadāsa with you and wait for a time under the shade of the tree younder on the burning ground while I report to Revered Chāṇakya that Minister Rākshasa is captured.

BILVAVAKTRA—All right, Vajjaloma. Let it be as you say,

He goes taking with him Chandanadasa accompanied by his wife and son.

VAJRALOMAN—Come on, Minister! *Proceeding some distance with Rākshasa.*—Which of the door-keepers is here? Report to revered Chāṇakya who has destroyed the Nanda family and established the Maurya family—

RĀKSHASA, *to himself*—Woe to me! Even this I have to hear.

VAJRALOMAN—That Minister Rākshasa whose schemes have all been frustrated by the tactics of the Revered One, is captured.

Then enters Chāṇakya with his face only visible, the rest of his body being wrapped in a fine coat of mail.

CHĀṆAKYA—Good man!

> Who bundled up the fire glowing red with its circle of big flames forthwith in a piece of cloth? Who held fast the ever moving wind by means of meshes? Who shut up in a cage the lion with his mane smelling of the ichoral exudation of elephants? Who stemmed with a pair of arms the fearful ocean teaming with crocodiles and other marine animals? 7

VAJRALOMAN—Your revered self proficient in statecraft did it, surely.

CHĀṆAKYA—Not so, say rather Fate did it, hostile to the Nanda family.

RĀKSHASA, *to himself*—O, here I see before me *vile*, no, no, (I must say) *noble* Kauṭilya.

> He is the mine of all branches of knowledge (lit. sciences) as the ocean is of pearls. My spite only makes me hold his merits cheap. 8

CHĀṆAKYA, *seeing Rākshasa, with joy.*—Here is Minister Rākshasa, that great man

> Who troubled so long the Mauryan army with the heavy strain of military equipment, and my brain with that of devising schemes, causing continued wakefulness (to the army and to me.) 9

Doffing the coat of mail and making up to Rākshasa—Minister Rākshasa! Vishṇugupta bows to you.

RĀKSHASA, *to himself.*—The title of 'Minister' is now a mockery (lit. a thing to be ashamed of)—*aloud.* Please do not touch me, Vishṇugupta! I am defiled by the touch of *chandālas.*

CHĀṆAKYA—Minister Rākshasa! This man here is not a *chandāla.* He is a servant of the king. His name is Siddhārthaka. You know him. It was he who, in the garb of friendship, got that fictitious letter written by Śakaṭadāsa who, poor fellow, knew nothing about it. The other man there is also a servant of the king. His name is Samṛiddhārthaka.

RĀKSHASA, *To himself*—Luckily my mind is purged of the suspicion about Śakaṭadāsa.

CHĀṆAKYA—To make a long story short,

Those malcontents headed by Bhadrabhaṭa, that fabricated letter, that rescuer Siddhārthaka, those three ornaments on sale, that Kshapaṇaka friend of yours, that person of the weedgrown garden sunk in distress and that terrible persecution of the head pearl-merchant, all this was devised by the Vṛishala longing to meet you, brave man ! 10

And here comes Vṛishala to see you.

RĀKSHASA, *to himself*—I cannot help it. See him I must.

Then enters the king with the retinue about him.

KING, *To himself*—Since the Revered Preceptor vanquished, without so much as striking a blow, the forces of the enemy which were so formidable, I feel in a way abashed.

My arrows, with their heads bent down, as it were, with grief, being put to shame by the achievement of the (wished for) result without their agency, have to observe perpetually the vow of lying in the quiver. 11

But I must not say so.

One is surely able to vanquish those who are to be vanquished on earth with his bow unstrung, if his Revered Preceptor, vigilant in all matters, keeps wide awake in all matters of state. 12

Making up to Chāṇakya—Revered Sir ! Chandragupta bows to you.

CHĀṆAKYA—Vṛishala ! All the blessings pronounced on you gather fruit to day. For here comes Minister Rākshasa.

KING, *making up to Rākshasa*,—Revered Sir ! Chandragupta bows to you.

RĀKSHASA, *looking at him, to himelf*—O, this is that Chandragupta who—

Has in due course attained to sovereignty as an elephant does to the leadership of the herd, his surpassing greatness having been presaged even when he was young. 13

Aloud. Victory to Your Majestly.

KING—Revered Sir !

Say (lit. think) which part of the world would not be conquered by me now that you who are a veritable Bṛihaspati in politics, would vigilanty look after the affairs of state ? 14

Rākshasa, *to himelf*—The disciple of Kauṭilya refers to me as one in his service. (What could he mean ?). O, it is but the courtesy of Chandragupta. My spite makes me take it otherwise. The fame that Chāṇakya has won is (fully) justified. For—

> Even a thick-headed minister, coming by a good king possessed of heroic qualities, is sure to win fame. But coming by a bad king, even an unerring minister falls, with the fall of the king whose snpport he has sought, after the manner of a tree growing on the bank of a river. 15

CHĀṆAKYA—Minister Rākshasa ! You wish that Chandandāsa should live ?

RĀKSHASA—undoubtedly, Vishṇugupta.

CHĀṆAKYA—Then take this sword.

RĀKSHASA—No, Vishnugupta, it cannot be. I am not fit to wield the sword, and that too the one which you wield.

CHĀṆAKYA—Minister Rākshasa ! That I am fit and not you, how can it be ? Just look,

> O man of talent, at the elephants deprived of the pleasures of bathing, eating, sporting, drinking and sleeping according to their liking, that have their backs swollen on account of the (constant) furnishing of military accoutrement, along with the horses kept bridled and saddled incessantly and on that account emaciated, all through (fear of) your great prowess (it. greatness of your prowess) that has humbled the prid of haughty adversaries. 1

But why all this ? Unless you take this sword, Chandanadāsa dies.

RĀKSHASA—Well, Vishṇugupta, I am agreeable, I yield to the affection for a friend that compels me to accede to anything and everything.

CHĀṆAKYA, *delivering the sword to Rākshasa with joy.*—Vṛishala ! I congratulate you on Minister Rākshasa showing regard to you and accepting the sword.

KING—Chandragupta is fully alive to the kindness of the Revered Minister.

ATTENDANT *entering*—Victory to Your Majesty. Revered Sir ! There is Malayaketu at the gate in chains, accompanied by Bhadrabhaṭa and others.

CKĀṆAKYA—Good fellow ! Speak to Minister Rakshasa. He minds these things henceforth.

Rākshasa, *to himself*—What is to be done now? He is made captive, and I am made to advise, by Kauṭilya. There is no help. *Aloud*. Please Your Majesty. It is known to you that I lived at the court of Malayaketu for some months (lit. time). So let his life be spared.

The king looks at Chāṇakya (signifying assent).

Chāṇakya—Yes, Vṛishala, this request of Minister Rākshasa which is the very first, deserves to be granted. *To the attendant*—Good fellow ! Say to Bhadrabhaṭa and others, that advised by Minister Rākshasa, His Majesty Chandragupta gives back to Malayketu the kingdom that he had inherited from his father.

Attendent—As His Majesty Commands. *He sets off.*

Chanakya—Stay a while, good fellow. So they should go with him and return after his reinstatement. Also tell Vijayapāla, the governor of the castle, that His Majesty Chandragupta, highly pleased at Minister Rākshasa's accepting the (ministerial) sword, orders that Chandanadāsa, the headman of the guild of pearl-merchants, be made the paramount headman of the guilds of all townships in the empire. Moreover,

Let all be set free, including war-horses and war-elephants.
Where is the use of these, now that Rākshasa is our minister? 17

Attendant—As His Majesty commands. *Exit.*

Chāṇakya—Now King Chandragupta and Minister Rākshasa ! Tell me what good I may do to you beyond this.

King—What good is there beyoud this ?

Rākshasa—If, however, you be not satisfied, bless this wish,

May our Lord Avantivarman, that is the self-begotten God Vishṇu who having assumed the form of the Boar proper for the work of preservation, supported the earth submerged in the (watery) deluge on the tip of his tusk in former times, and who, having assumed the form of our Sovereign, now afforded protection to the earth oppressed by the *Mlechchhas* by his pair of arms, may that King, whose relations and dependents roll in riches, long gladden the Earth !' 18

Exeunt Omnes.

End of Act VII
called
The Pact of Peace

HERE ENDS THE DRAMA NAMED THE SIGNET MINISTER.

APPENDIX A—*Metrical Table*

Number of syllables	Name of the Metre	Where employed	Total	Measure
8	अनुष्टप्	I. 3, 15, 24, 25; II. 20, 21, 23; III. 23, 31; IV. 8, 9, 10; V. 14, 17, 23; VI. 15, 18; VII. 8, 9, 13, 14, 17.	22	पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥
11	इन्द्रवज्रा	V. 8.	1	स्यादिन्द्रवज्रा यदि तौ जगौ गः । उपेन्द्रवज्रा जतजास्ततो गौ ॥
	उपजाति	II. 3.	1	अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ॥
12	वंशस्थविल	IV. 13.	1	वदन्ति वंशस्थविलं जतौ जरौ ।
13	प्रहर्षणी	I. 7; III. 12; V. 13.	3	त्र्याशाभिर्मनजरगाः प्रहर्षणीयम् ।
	रुचिरा	II. 4; V. 6.	2	चतुर्ग्रहैर्यदि रुचिरां जभस्जगाः ।
14	वसन्ततिलका	I. 9, 23, 27; II. 7, 9. 18; III. 9, 17, 18, 30, 32; IV. 6, 11, 16; V. 7, 16; VI. 7, 13; VII. 15.	19	उक्ता वसन्ततिलका तभजा जगौ गः ।
15	मालिनी	III. 15, 25; VI. 1, 3.	3+1	ननमयययुतेयं मालिनी भोगिलोकैः ।
17	शिखरिणी	I. 12; II. 8, 11; III. 3,4, 7, 8 ; II. 16 28. V. 3, 4, 12; VI. 6, 11, 12, 14, 17.	18	रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी ।
	हरिणी	III. 6; IV. 2; VI. 20.	3	नसमरसला गः षड्वेदैर्हयैर्हरिणी मता ।
	पृथ्वी	VI. 16.	1	जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः ।
	मन्दाक्रान्ता	VI. 19.	1	मन्दाक्रान्ता जलधिषडगैर्म्भौ नतौ ताद्गुरू चेत् ।

Number of syllables	Name of the metre	Where employed	Total	Measure
19	शार्दूलविक्रीडित	I. 11, 13, 14, 22, 26; II. 5, 6, 10, 13, 14, 16, 17, 22, 24; III. 1, 2, 5, 13, 14, 26; IV. 5, 14; V. 5, 10, 15, 18, 21, 22, 25; VI. 5, 8, 10; VII. 5, 6, 7, 10. 16.	37	सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ।
20	सुवदना	IV. 15.	1	अश्वैरश्वैश्च षड्भिर्मरभनयभला गः स्यात् सुवदना ।
21	स्रग्धरा	I. 1, 2, 10, 19; II. 15; III. 10, 19, 20, 21, 22, 24, 27, 29; IV. 3, 7, 12 21 ; V. 11, 19, 20, 24; VI. 9, 21; VII. 18.	24	म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् ।
11/12	माल्यभारिणी	VII. 11, 12.	2	विषमे ससजा गुरू समे चेत् सभरा यो वद माल्याभारिणीं ताम् ।
12/13	पुष्पिताग्रा	I. 4.	1	अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा ।
Number of Syllabic instants 30/27	आर्या	I. 5, 6, 8, 16, 17, 18, 20, 21; II. 1, 2, 12, 19. IV. 1, 4, 17, 18, 19, 20. V. 1, 2, 9; VI, 2, 4. VII. 1, 2, 3, 4.	*27	पूर्वार्धे सप्त गणा अजाविषमाः स्युश्चतुष्कला गश्च। षष्ठो जो वा न्लौ वा ल उत्तरार्धे भवत्यार्या ॥

* I. 16, II. 1, V. 2, VI. 2 and VII. 2 are विपुला *āryās*; the rest are पथ्या *āryās* having a pause (यति) after the twelth syllablic instant in each half (अर्ध).

APPENDIX B—*Dramaturgical Analysis.*

१ उपक्षेपः।	I 9^{7}–14	३६ तोटकम्।	IV 14^{1}–16
२ परिकरः।	I 14^{1-14}	३७ अधिबलम्।	IV 17^{6}–19
३ परिन्यासः।	I 14^{15-19}	३८ प्ररोचना।	VI, VI 4
४ विधानम्।	I 14^{20}–15	३९ प्रसङ्गः।	V 2^{45}–3, VI 1
५ प्राप्तिः।	I 18^{12-50}	४० शक्तिः।	V 3^{7}–4, V 9^{79}–10
६ युक्तिः।	I 18^{81}–19^{7}	४१ अपवादः।	V 9^{2}–5, V 5^{13}–7, V 11^{6}–17^{2}
७ करणम्।	I 19^{8-43}	४२ आदानम्।	V 7^{1}–9^{2}, V 24^{2}–25, VI 19^{14}–21
८ उद्भेदः।	I 20^{14}–21^{25}	४३ द्युतिः।	V 9^{6-77}
९ विलोभनम्।	I 21^{31}–23	४४ व्यवसायः।	V 9^{77}–10^{2}
१० परिभावना।	I 23^{27}–24	४५ विरोधः।	V 18^{1}–21
११ समाधानम्।	I 24^{15}–25	४६ संफेटः।	V 21^{1}–22^{5}
१२ भेदः।	I 25^{2}–27	४७ विद्रवः।	V 22^{8-14}, VI 2^{22}–3, VI 3^{23-34}
१३ प्रगयणम्।	II 10^{4}–11^{6}	४८ छलनम्।	V 22^{15}–24
१४ परिसर्पः।	II 18^{2}–21^{12}, II 23^{7-50}, II 23^{58-70}	४९ द्रवः।	VI 3^{1-4}
१५ वर्णसंहारः।	II 21^{13}–23^{6}	५० विचलनम्।	VI 17^{20}–19
१६ विलासः।	III 6^{4}–9	५१ निर्णयः।	VI 15^{31}–16^{1}
१७ पर्युपासनम्।	III 9^{1}–10^{15}	५२ परिभाषणम्।	VII 4^{59}–6
१८ पुष्पम्।	III 13^{1}–17	५३ आनन्दः।	VII 6^{16}–10
१९ विधूतम्।	III 17^{3-15}	५४ समयः।	VII 10^{4}–12
२० शमः।	III 17^{21}–18	५५ विबोधः।	VII 12^{2}–13
२१ निरोधः।	III 19^{3-20}–23^{18}	५६ भाषणम्।	VII 13^{1}–15
२२ उपन्यासः।	III 23^{9}–25	५७ ग्रथनम्।	VII 15^{1}–16
२३ नर्म।	III 25^{1}–26^{2}	५८ प्रसादः।	VII 16^{1-3}
२४ नर्मद्युतिः।	III 26^{4}–27^{3}, III 30^{2}–32	५९ संधिः।	VII 16^{4-6}
२५ वज्रम्।	III 27^{4}–28	६० पूर्वभावः।	VII 16^{7-16}
२६ उद्वेगः।	IV 2–3	६१ कृतिः।	VII 16^{17-21}
२७ मार्गः।	IV 3^{1-6}	६२ उपगूहनम्।	VII 17^{1}
२८ सम्भ्रमः।	IV 3^{21}–7	६३ उपसंहारः।	VII 17^{2-4}
२९ अभूताहरणम्।	IV 7^{4-17}	६४ प्रशस्तिः।	VII 17^{5}–18
३० आक्षेपः।	IV 10^{1-27}		
३१ रूपम्।	IV 10^{28}–11		
३२ अनुमानम्।	IV 11^{1}–12		
३३ संग्रहः।	IV 12^{1-10}		
३४ क्रमः।	IV 12^{11}–13		
३५ उदाहरणम्।	IV 13^{2}–14		

N. B.—The Roman figure here denotes the act; the Arabic figure coming after it, denotes the stanza, and the index Arabic figure thereof denotes the line of the prose following it. These lineal numberings limit the scope of the *aṅgas* against

which they stand. For the definitions of the *aṅgas* the reader is referred to D. R. or S. D. Those *aṅgas* that are underlined are said to be *essential*.

नाट्यत्रिवर्गः ।

१ वस्तु । प्रख्यातमैतिहासिकम् ।
२ रसः । वीरः ।
३ वृत्तिः । सात्त्वती चारभटी च ।
४ नायकः । धीरललितः ।
५ प्रतिनायकः । धीरोद्धतः ।

वृत्त्योरङ्गानि ।
(सात्त्वत्याः)

१ संघातकः मंत्रकृतः । I 25^{2}–26, III 29^{3}–30
अर्थकृतः । V 15^{1}–21^{14}
दैवकृतः । II 16^{3}–^{45}
२ उत्थापकः । V 22^{15}–24
३ संलापकः । VII 15^{1}–16^{7}
४ परिवर्तकः । VII 16^{8}–17

(आरभट्याः)

१ वस्तूत्थापनम् अविद्रवम् । 21^{31}–24^{10}
सविद्रवम् I 25^{2-13}
२ संफेटः । III 25^{1}–29^{2}
३ अवपातः । IV 15^{1}–16; V 22^{1}–23
४ संक्षिप्तकः । VI 3^{22}–4^{6}

अर्थप्रकृतिपञ्चकम् ।

१ बीजम् । मुद्रालाभः ।
२ बिन्दुः । भूषणविक्रयः ।
३ पताका । पुष्पपुराभियोगः ।
४ प्रकरी । कपटपाशः ।
५ कार्यम् । राक्षसोपसंग्रहः ।

कार्यावस्थापञ्चकम् ।

१ आरम्भः । कूटलेखः ।
२ यत्नः । जितकाशिवृत्तम् ।
३ प्राप्त्याशा । कृतककलहः ।
४ नियताप्तिः । रिपुसंहतिभेदः ।
५ फलागमः । राक्षससमाहरणम् ।

संधिपञ्चकम् ।

१ मुखम् । पुरुषद्रव्यसंपत् । (I)
२ प्रतिमुखम् । साधनोपायाः । (II-III)
३ गर्भः । विपत्प्रतीकारः । (IV)
४ विमर्शः । देशकालविभागः । (IV)
५ निर्वहणम् । सिद्धिः । (VI-VII)

APPENDIX C—*Time Analysis*.

मुद्राराक्षसे देशकालसूचिः ।

प्रथमे अङ्के		फाल्गुनस्य	पूर्णिमायाः	पूर्वाह्णः ।
द्वितीये ,,		,,	आमावास्यायाः	,,
तृतीये ,,		कार्तिकस्य	पूर्णिमायाः	पूर्वरात्रः ।
चतुर्थे ,,		मार्गशीर्षस्य	,,	मध्याह्नापराह्णौ ।
प्रवेशके	पञ्चमे अङ्के च	पौषस्य	,,	अपराह्णः ।
,,	षष्ठे ,,	,,	कृष्णे पक्षे	पूर्वाह्णः ।
सप्तमे अङ्के		,,	,, ,,	,,

स्थलं प्रथमे, तृतीये, षष्ठे, सप्तमे चाङ्के पाटलिपुत्रं, द्वितीयचतुर्थयोरङ्कयोर्मलयकेतो राजधानी, पञ्चमे चाङ्के तस्य स्कन्धावारः।

APPENDIX D—*Quotations from* देवीचन्द्रगुप्त.

(Nātyadarpaṇa)

भिन्नस्य प्रस्तुतादन्यस्य । त्रिगतमनेकार्थम् । त्रिगतशब्दस्यानेकार्थत्वाद् व्यर्थमपि । तथा हि देवीचन्द्रगुप्ते द्वितीयेऽङ्के प्रकृतीनामाश्वासनाय शकस्य ध्रुवदेवीसंप्रदानेऽभ्युपगते राज्ञा रामगुप्तेनारिवधार्थं यियासुः प्रतिपन्नध्रुवदेवीनेपथ्यः कुमारश्चन्द्रगुप्तो विज्ञापयन्नुच्यते । यथा

राजा ।

उत्तिष्ठोत्तिष्ठ । न खल्वहं त्वां परित्यक्तुमुत्सहे ।
प्रत्यग्रयौवनविभूषितमङ्गमेतद्
रूपश्रियं च तव यौवनयोग्यरूपाम् ।
भक्तिं च मय्यनुपमामनुरुध्यमानो
देवीं त्यजामि बलवांस्त्वयि मेऽनुरागः ॥

अन्यस्त्रीशङ्कया ध्रुवदेवी । जइ भत्तिं अवेक्खवसि तदो मं मन्दभाइणिं ण परिच्चइस्ससि ॥ यदि भक्तिमवेक्षसे ततो मां मन्दभागिनीं न परित्यक्षसि ।

राजा । अपि च

त्यजामि देवीं तृणवत् त्वदन्तरे

ध्रुवदेवी । अहं वि जीविदं परिच्चअन्ती अज्जउत्तं पढमदरं ज्जेव परिच्चइस्सं ॥ अहमपि जीवितं परित्यजन्त्यार्यपुत्रं प्रथमतरमेव परित्यक्ष्यामि ।

राजा ।

त्वया विना राज्यमिदं हि निष्फलम् ।

ध्रुवदेवी । मह पि संपदं णिप्फलो जीवलोओ सुपरिच्चअणीओ भविस्सदि ॥ ममापि सांप्रतं निष्फलो जीवलोकः सुपरित्यजनीयो भविष्यति ।

राजा ।

दृढास्ति देवीं प्रति मे दयालुता

ध्रुवदेवी । इअं अज्जउत्तस्स दयालुता जं अणपरद्धो अणुगदो जणो एव्वं परिच्चईअदि ॥ इयमार्यपुत्रस्य दयालुता यदनपराद्धोऽनुगतो जन एवं परित्यज्यते ।

राजा ।

परं त्वयि स्नेहनिबन्धनं मनः ॥

ध्रुवदेवी । अदो ज्जेव मन्दभाआ परिच्चइज्जामि ॥ अत एव मन्दभागा परित्यज्ये ।

राजा ।

त्वय्युपारोपितप्रेम्णा त्वदर्थं यशसा सह ।
परित्यक्ता मया देवी जनोऽयं जन एव मे ॥

ध्रुवदेवी वेत्रवतीं प्रति । हञ्जे ईदसी अज्जउत्तस्स करुणाहीणदा ॥ हञ्जे ईदृश्यार्यपुत्रस्य करुणाहीनता ।

वेत्रवती । देवि पडन्ति चन्दमण्डलादो चडुलीओ ॥ किं एत्थ करिज्जदि ॥ देवि पतन्ति चन्द्रमण्डलाद् विद्युतः । किमत्र क्रियते ।

राजा ।

देवीवियोगदुःखार्तांस्त्वमस्मान् रमयिष्यसि ।

ध्रुवदेवी । विओअदुक्खं वि ते अकरुणस्स अत्थि ॥ वियोगदुःखमपि ते अकरुणस्यास्ति।

राजा ।

त्वद्दुःखमपनेतुं सा शतांशेनापि न क्षमा ॥

इत्येतत् स्त्रीवेषधारिचन्द्रगुप्तबोधनार्थमाभीहितमपि विशेषणसाम्येन ध्रुवदेव्या स्त्रीविषयं प्रतिपन्नमिति भिन्नार्थयोजकम् ।

2. आर्तिःखेदो व्यसनमिष्टरोधाद् रोधः । यथा देवीचन्द्रगुप्ते

राजा ।

त्वय्युपारोपितप्रेम्णा त्वदर्थं यशसा सह ।
परित्यक्ता मया देवी जनोऽयं जन एव मे ॥

ध्रुवदेवी वेत्रवतीं प्रति । हञ्जे ईदसी अज्जउत्तस्स करुणाहीणदा ॥ हञ्जे ईदृश्यार्यपुत्रस्य करुणाहीनता ।

वेत्रवती । देवि पडन्ति चन्दमण्डलादो चडुलीओ । किं एत्थ करिज्जति॥ देवि पतन्ति चन्द्रमण्डलाद् विद्युतः । किमत्र क्रियते ।

अत्र स्त्रीवेषनिह्नुते चन्द्रगुप्ते प्रियवचनैः स्त्रीप्रत्ययाद् ध्रुवदेव्या गुरुमन्युसंतापरूपस्य व्यसनस्य संप्राप्तिः ।

3. भावानां साध्यफलोचितानां रतिहर्षोत्साहादीनां याचनं प्रार्थना । यथा देवीचन्द्रगुप्ते चतुर्थेऽङ्के

चन्द्रगुप्तः । प्रिये माधवसेने त्वामिदानीं मे बन्धमातापय ।
कण्ठे किंनरकण्ठि बाहुलतिकापाशः समासज्यतां
हारस्ते स्तनबान्धवो मम बलाद् बध्नातु पाणिद्वयम् ।
पादौ ते जघनस्थलप्रणयिनी संदान्यतेन्मेखला
पूर्वं त्वद्गुणबद्धमेव हृदयं बन्धं पुनर्नार्हति ॥

अत्र रतेः प्रार्थना ।

4. वेश्यायां नायिकायां विनयरहितमपि चेष्टितं निबध्यते । यथा विशाखदत्तकृते देवी-चन्द्रगुप्ते माधवसेनां समुद्दिश्य कुमारचन्द्रगुप्तस्योक्तिः

आनन्दाश्रु सितेतरोत्पलरुचोराबध्नता नेत्रयोः
प्रत्यङ्गेषु वरानने पुलकिषु स्वेदं समातन्वता ।
कुर्वाणेन नितम्बयोरुपचयं संपूर्णयोरप्यसौ
केनात्रास्पृशताप्यधोनिवसनग्रन्थिस्तवोच्छ्वासितः ॥ इति ॥

5 तथा हि देवीचन्द्रगुप्ते पञ्चमेऽङ्के

एसो सिअकरसत्थप्पणासिआसेसवेरितिमिरोहो ।
णिअ विहवएण चन्दो-गअणं गहलङ्घिओ विसइ ॥

[एष सितकरसार्थ (शितकरशस्त्र) प्रणाशिताशेषवैरितिमिरौघः (तिमिरोघः) । निज-विभवेन चन्द्रो गगनं (अवगणं) लङ्घितग्रहो (ग्रहलङ्घितो) विशति ॥] इयं (ध्रुवा)स्वापाय-शङ्किनः कृतकोन्मत्तस्य कुमारचन्द्रगुप्तस्य चन्द्रोदयवर्णनेन प्रवेशप्रतिपादिका । अङ्कान्तेऽङ्क-मध्ये वा सनिमित्तं रङ्गात् पात्रस्य बहिर्निःसरणं निष्क्रमः । तत्प्रयोजना अनुशातिकादेरा-कृतिगणत्वादुभयपदवृद्धौ नैष्क्रामिकी । यथा देवीचन्द्रगुप्ते पञ्चमाङ्कान्ते

बहुविहकज्जविसेसं अइगूढं णूमिऊण मअणादो ।
णिक्कमइ खुद्धचित्तो उत्तत्थमणा मणा रिउणो ॥
बहुविधकार्यविशेषम् अतिगूढं निगूह्य मदनात् ।
निष्क्रामति क्षुब्धचित्त उत्रस्तमना मनाग् रिपोः ॥

इयमुन्मत्तवेषस्य चन्द्रगुप्तस्य मदनविकारगोपनपरस्य मनाक् शत्रुभीतस्य राजकुलगम-नार्थं निष्क्रमसूचिका (ध्रुवा) ।

6. भावस्य पराभिप्रायस्याथ वा भाव्यमानस्यार्थस्योहप्रतिभाद्विशान्निर्णयो यथाव-स्थितरूपनिश्चयः क्रमः । बुद्धिस्तत्र क्रमते न प्रतिहन्यत इत्यर्थः । यथा देवीचन्द्रगुप्ते

चन्द्रगुप्तः स्वगतम् । इयमपि देवी तिष्ठति यैषा
रम्यां चारतिकारिणीं च करुणां शोकेन नीता दशां
तत्कालोपगतेन राहुशिरसा ग्रस्तेव चान्द्री कला ।
पत्युः क्लीबजनोचितेन चरितेनानेन पुंसः सतो
लज्जाकोपविषादभीत्यरतिभिः क्षेत्रीकृता ताम्यति ॥

अत्र ध्रुवदेव्याभिप्रायस्य चन्द्रगुप्तेन निश्चयः ।

S'ringāraprakās'a.)

7 देवीचन्द्रगुप्ते

चन्द्रगुप्तो विदूषकं प्रति ।
सद्वंश्यान् पृथुवर्ष्मविक्रमबलान् दृष्ट्वाद्भुतान् दन्तिनो
हिंस्रस्याथ गुहामुखादभिमुखं निष्क्रामतः पर्वतात् ।

एकस्यापि विधूतकेसरसटाभारस्य भीता मृगा
गन्धादेव हरेर्द्रवन्ति बहवो वीरस्य किं संख्यया ॥

8 देवीचन्द्रगुप्ते माधवसेनामुद्दिश्य कुमार (चन्द्रगुप्त) स्योक्तिः ।
आनन्दाश्रु सितेतरोत्पलरुचोराबध्नता नेत्रयोः
प्रत्यङ्गेषु वरानने पुलकिषु स्वेदं समातन्वता ।
कुर्वाणेन नितम्बयोरुपचयं संपूर्णयोरप्यसौ
केनात्रास्पृशताप्यधोनिवसनग्रन्थिस्त्वत्रोच्छ्वासितः ॥

N. B.—In the quotations given above I have taken the liberty to correct what looked like mistakes. To these extracts may be added one from काव्यमीमांसा. The king, the queen and their enemy are here called शर्मगुप्त, ध्रुवस्वामिनी and खशाधिपति which seem to bear some resemblance to the names रामगुप्त, ध्रुवदेवी and शकपति. The scene, however, is laid in हिमालय, not रैवतक. I give the passage below.

दत्त्वा रुद्धगतिः खशाधिपतये देवीं ध्रुवस्वामिनीं
यस्मात् खण्डितसाहसो निववृते श्रीशर्मगुप्तो नृपः ।
तस्मिन्नेव हिमालये गुरुगुहाकोणक्वणत्किंनरे
गीयन्ते तव कार्तिकेयनगरस्त्रीणां गणैः कीर्तयः ॥

INDEX A—*Glossary of words with peculiar meanings.*

अध्वग m IV 1[3]	A courier.
अन्वय m V 10	Following.
अपलपन n III 14	Flattery.
अभियुक्त n V 20[1]	A charge.
अवि m VI 18	A protector, refuge.
आत्मगुण m IV 79	Noble qualities.
आभिगामिक गुण m IV 7[7]	Attractive qualities.
उपहारिन् m V 9[21]	A donor in a treaty.
कनकदण्डिका *f* II 16[34]	A golden staff with a knife inside.
कुनीत n VI 11	Evil counsel.
कृतान्त m IV 20[7]	Destiny.
कृत्य n I 14[18]	A disaffected person.
कृपा *f* VI 12	Compassion.
केरअ adj I 17[11]	Belonging.
कौमुदी *f* IV 9	The full-moon night of Kārttika.
कौमुदीमहोत्सव m III 1[2]	The festival of the full-moon night of Kārttika.
गुल्म m V 2[25]	A picket or guard.
जयानिका *f* VII 6[15]	A fine coat of mail.
जीविदव्व n I 17	Livelihood.
तडफड vi 16	To tremble.
तीक्ष्ण m I 14[13]	An assassin.
तोरणस्थल n II 16[40]	The support of an arch.
दण्डपाशिक m I 19[16]	The head of the police.
दूषण n III 30	Rupture, estrangement.
द्रव्य n VII 15	A man of worth.
धूली *f* V 24	Pollen.
नान्दी *f* 0[3]	The benediction of the theatrical preliminary.
,, VI 14	A kettledrum.
निगालित pp VII 6[13]	Emptied by leakage.
परिक्लेश m I 21[11]	A particular mode of punishment.
परिपण m V 9[20]	A pledge made in a treaty.
परिपाटी *f* IV 9[3]	A short recital.
परिमल m V 24	Dust.
पुरातन adj II 13[13]	Former.
पुलक m VI 19	A streak of superior radiance on the blade of a sword.

प्रकृति *f* V 8[3]	An army, allies.
प्रत्यासन्न m V 12	A personal attendant of a king.
प्रधान m III 12	A king.
प्रधानप्रकृति *f* I 4[20]	A king.
प्रसर m III 5	Love, courtship.
प्रावरण n II 16[23]	A robe.
मणिकार m I, 18[44]	A pearl-merchant.
महाराज m I 2[2]	A dignitary higher than सामन्त.
मार्ग m V 2	One of the four stages of spiritual life in Buddhism.
योगचूर्ण n II 16[51]	A poisonous powder.
राग m III 19	Brilliancy.
राजापथ्य n I 23[6]	An act politically unwholesome, an offence against the state.
राजि *f* VI 9	A field, plot.
लेखपत्र n III 24[4]	A list.
वाचिक n V 10[25]	An oral clue.
विचित्रवध m II 16[62]	Death by torture.
विषकन्या *f* I 15[6]	A poison-maid.
शंचुण्णण m VII 6[2]	A destroyer.
शयन n II 16[56]	Sleeping quarters.
शयनाधिकृत m II 16[56]	An officer in charge of the sleeping quarters.
शूलायतन m VII 4[60]	An Executioner.
शैबिक m IV 7[2] (foot note)	A palanquin-bearer.
संगीतक n I 3[1]	A theatrical performance.
संप्रतिपत्ति *f* V 18	Admission of a charge.
संभ्रम m I 21[26]	Panic.
संवेदन n I 24	Surrender, betrayal.
सहोत्थायिन् m I 14[12]	A co-insurgent.
सामन्त m I 2[1]	A high dignitary of state.
सिद्धि *f* III 19[17]	Administration, government.
सूना *f* III 27	Killing.
स्थान n IV 1	Halting.
हस्त m II 23[61]	Agency.
हीमाणहे inter IV 1[4]	An expression of surprise.
,, VII 1[4]	An expression of sorrow.

N. B. :—These words for the most part are not found in ordinary Sanskrit-English dictionaries in the senses noted above.

INDEX B—*ABBREVIATIONS*

Abbreviation.	Full Name.	Edition.
1. Abh. Ch. ...	अभिधानचिन्तामणिः ।	Bhavanagar.
2. Ak.	अमरकोशः ।	N. S.
3. Alań kau. ..	अलंकारकौस्तुभः ।	K. M. S.
4. Am. B. Bh. ...	अमरचन्द्रस्य बालभारतम् ।	N. S.
5. Amaru. ...	अमरुशतकम् ।	N. S.
6. A. P.	अग्निपुराणम् ।	J. V.
7. Ap. D. S. ...	आपस्तम्बधर्मसूत्रम् ।	B. I. S.
8. Ar.	कौटिलीयार्थशास्त्रम् ।	Mysore.
9. A. R.	अनर्घराघवम् ।	K. M. S.
10. A. S.	अनेकार्थसंग्रहः (हैमः) ।	N. S.
11. As. S. Sū. ...	अष्टाङ्गसंग्रहसूत्रस्थानम् ।	...
12. Asval. ...	आश्वलायनश्रौतसूत्रम् ।	B. I. S.
13. Ath. Jyo. ...	अथर्वज्योतिष ।	...
14. Bh. I.	भर्तृहरेर्नीतिशतकम् ।	B. S. S.
15. Bh. III. ...	भर्तृहरेर्वैराग्यशतकम् ।	B. S. S
16. Bk.	भट्टिकाव्यम् ।	B. S. S.
17. Bri. Kathā. ...	बृहत्कथामञ्जरी ।	K. M. S.
18. Br. S. ...	बृहत्संहिता ।	V. S. S.
19. Bodhi.... ...	बोधिसत्वावदानकल्पलता ।	...
20. Bu.	बुद्धचरितम् ।	London.
21. Chand. K. ...	चण्डकौशिकम् ।	J. V.
22. Chāru. ...	चारुदत्तम् ।	T. S. S.
23. D. H.	द्रौपदीहरणम् । (गूजराती)	P. K. M.
24. Dh. P.... ...	धम्मपदम् ।	...
25. Dh. V. S. ...	धूर्तविटसंवादम् ।	D. Bh. S.
26. Dk.	दशकुमारचरितम् ।	N. S.
27. D. N.	देशीनाममाला ।	B. S. S.
28. D. R.	दशरूपम् ।	B. I. S.
29. Gīt.	गीतगोविन्दम् ।	N. S.
30. G. S.	गाथासप्तशती ।	K. M. S.
31. H.	हितोपदेशः ।	B. S. S.
32. Hā.	हारावली ।	K. M. S.
33. Hai. V. ...	हैमव्याकरणम् ।	Bhavanagar.
34. Hch.	हर्षचरितम् ।	N. S.
35. H. V.... ...	हरविजयम् ।	K. M. S.
36. Jh.	जानकीहरणम् ।	Poona.
37. K.	कादम्बरी ।	B. S. S.
38. Kā.	वाग्भटस्य काव्यानुशासनम् ।	K. M. S.
39. Kām.	कामन्दकीयनीतिसारः ।	T. S. S.

Abbreviation.	Full Name.	Edition.
40. Kā. Pra. ...	काह्नडेदप्रबन्धः। (गूजराती)	D.P.Derasari's Ahmedabad.
41. Kā. Sū. ...	कामसूत्रम्।	N. S.
42. Kathā. ...	कथासरित्सागरः।	N. S.
43. Kāvyāl. Sū. ...	काव्यालंकारसूत्राणि।	K. M. S.
44. K. D. ...	काव्यादर्शः।	B. S. S.
45. Ki.	किरातार्जुनीयम्।	N. S.
46. K. K.	कीर्तिकौमुदी।	B. S. S.
47. K. M.	कर्पूरमञ्जरी।	K. M. S.
48. Ku.	कुमारसंभवम्।	N. S.
49. K. V.	कंसवधम्।	K. M. S.
50. Lau.	लौकिकन्यायसंग्रहः।	N. S.
51. M.	मालविकाग्निमित्रम्।	B. S. S.
52. Māl.	मालतीमाधवम्।	B. S. S.
53. Man.	मानसोल्लासः।	B. O. S.
54. Mb.	महाभारतम्।	Bombay.
55. Me.	मेघदूतम्।	N. S.
56. Med.	मेदिनीकोशः।	Benares.
57. Mk.	मृच्छकटिकम्।	B. S. S.
58. M. P. S. ...	महापरिनिर्वाणसूत्रम्।	...
59. Ms.	मनुस्मृतिः।	N. S.
60. Mu.	मुद्राराक्षसम्।	O. B. A.
61. Mu. Ch. ...	मुहुर्तचिन्तामणिः।	Bombay.
62. Mv.	महावीरचरितम्।	N. S.
63. N.	नैषधचरितम्।	N. S.
64. Nāg.	नागानन्दम्।	Poona.
65. Nāṭ. S'ā. ...	भरतनाट्यशास्त्रम्।	K. M. S.
66. Nīti. V. ...	नीतिवाक्यामृतम्।	G. R. M.
67. Nyā. Sū. ...	न्यायसूत्रम्।	A. S.
68. P.	पाणिनीयं व्याकरणम्।	N. S.
69. Pad. T. ...	पादताडीतकम्।	D. Bh. S.
70. Pal.	पालकाप्यस्य हस्त्यायुर्वेदः।	A. S.
71. Panch. ...	पञ्चरात्रम्।	T. S. S.
72. P. C.	पद्यचूडामणिः।	M. G.
73. Pd.	पद्चन्द्रिका।	B. S. S.
74. P. Pr.... ...	प्राकृतद्व्याश्रयम्।	D. Bh. S.
75. P. R.	प्रसन्नराघवम्।	Poona.
76. Priy. D. ...	प्रियदर्शिका।	V. V. S.
77. Pr. Pr. ...	प्राकृतप्रकाशः।	...
78. Pr. Yan. ...	प्रतिज्ञायौगंधरायणम्।	T. S. S.
79. Pt.	पञ्चतन्त्रम्।	B. S. S.
80. R.	रघुवंशम्।	Poona.

Abbreviation.		Full Name.	Edition.
81. Rat. V. P.	...	रत्नाकरस्य वक्रोक्तिपञ्चाशिका ।	K. M. S.
82. Rām. ...	...	रामायणम् ।	N. S.
83. Ṛi. S.	...	ऋतुसंहारम् ।	...
84. Ṣ. ...	...	अभिज्ञानशाकुन्तलम् ।	N. S.
85. Śās'. ...	...	शाश्वतः ।	O. B. A.
86. S. D. ...	...	साहित्यदर्पणम् ।	J. V.
87. Se. B ...	...	सेतुबन्धम् ।	K. M. S.
88. S. H. ...	...	सुभद्राहरणम् ।	K. M. S.
89. Si. ...	...	शिशुपालवधम् ।	N. S.
90. S. K. ...	...	सरस्वतीकण्ठाभरणम् ।	Benares.
91. S. R. ...	...	संगीतरत्नाकरः ।	A. S.
92. S. S'. J.	...	संक्षेपशंकरजयः ।	A. S.
93. S'. S. Sū.	...	समरांङ्गणसूत्रधारः ।	B. S. S.
94. Subbhāsh	...	सुभाषितावलिः ।	B. S. S.
95. S'u. Nīti.	...	शुक्रनीतिः ।	J. V.
96. Susr. ...	...	सुश्रुतम् ।	N. S.
97. T. M. ...	...	तिलकमञ्जरी ।	K. M. S.
98. Tr. S. ...	...	त्रिकाण्डशेषः ।	N. S.
99. U. ...	...	उत्तररामचरितम् ।	N. S.
100. V. ...	...	विक्रमोर्वशीयम् ।	B S. S.
101. Vai. ...	...	वैजयन्ती ।	Madras.
102. Vās. ...	...	वासवदत्ता ।	B. I. S.
103. Ve. ...	...	वेणीसंहारः ।	Poona.
104. V. P. ...	...	विष्णुपुराणम् ।	Bombay.
105. V. S. ...	...	विद्धशालभञ्जिका ।	A Jaina, edition.
106. V. V. ...	...	विवेकविलासः ।	...
107. Yas'. ...	...	यशास्तिलकम् ।	K. M. S.

Full names of the series in column three

Abbreviation		Full Name
1. A. S.	...	Ānandāsrama Series.
2. B. I. S.	...	Bibliothika Indica Series.
3. B. S. S.	...	Bombay Sanskṛit Series.
4. D. Bh. S.	...	Dakshiṇa-bhāratī Series, Madras.
5. G. R. M.	...	Grantha-ratna-mālā Series.
6. J. V. ...	...	Jīvānanda Vidyāsāgara's publication.
7. K. M. S.	...	Kāvyamālā Sanskṛit Series.
8. M. G.	...	Madras Government publication.
9. N. S. ...	...	Nirṇaya Sāgara publication.
10. O. B. J. A.	...	Oriental Book Agency Series, Poona.
11. P. K. M.	...	Prāchīna Kāvyamālā Series, Baroda.
12. T. S. S.	...	Trivandrum Sanskṛit Series.
13. V. S. S.	...	Viziānagaram Sanskṛit Series.
14. V. V. S.	...	Vāṇi-Vilāsa Series.

INDEX C—VERSES IN THE MUDRĀRĀKSASA

N. B.:—Verses rejected as interpolations are marked with an asterisk.

[Roman figures for Acts. Arabic figures for Verses.]

Deodhar C.R.—*Svapnavasavadattam*, (स्वप्नवासवदत्तम्). A Sanskrit Drama in Six Acts attributed to Bhāsa. Crittically edited with Introduction, Notes, Translation and Appendices. 1928, 2nd ed. revised. Demy. pp. 14, 134. ... ... 2 0

12 ,, —*Plays Ascribed to Bhasa*—Their Authenticity & Merits-, Being the V. N. Mandlik Gold Medal Prize-Essay for 1923, 1927. Demy. Pp. 68. ... 1 0

13 *Dhammapada*, (धम्मपद्) Text in Devanagari with Notes, Introduction and Translation. 1923. pp. 86, 116. ... ... 2 0

14 **Dhruva K. H.**—*Mudrarakshasa* (मुद्राराक्षस) or The Signet Ring. A Sanskrit Drama in Seven Acts by Visākhadatta. Critically edited with copious Notes, Translation, Introduction and Appendices, Indices etc. 1930. 3rd Ed. revised and enlarged. Demy. pp. 24,200. ... ... 4 0

15 **Diskalkar D. B.**—*Selections from Sanskrit Inscriptions*. Vol. I, Part I—Text, 1925. pp. 7, 50. Part II (From 2nd cent. to A.D.) Introductory, Historical and Literary Notes and a complete Translation into English. Containing also portions from Dr. G. Buhler's essay on "Indian Inscriptions and the Antiquity of Indian Artificial Poetry." Demy pp. 168, 50, *both*. ... 4 0

16 **Dravid K. N.**—*Venisamhara*, (वेणीसंहार). A Sanskrit Drama in Six Acts by Bhatta Nārayāṇ. Critically edited with copious Notes and Translation of Verses in English. 1822. 2nd. revised and enlarged. Demy. pp. 8, 102, 169. ... ... 3 0

17 **Edgerton, Franklin**—*Pancatantra*, (पञ्चतन्त्र) I. The text in its oldest form, edited with an Introduction. 1927–30. Demy pp. 9, 120. ... ... 1 8

Tantra I sold separately for 12 As.

18 **Ghate V. S.**—*Lectures on Rigveda*. Revised and Enlarged II Ed. by Dr. Sukhtankar. 1926. Crown pp. 5, 216. ... ... 3 0

19 ,, *Saptapadarthi* (सप्तपदार्थी) by Shivadatta, with the Commentary Padārthachandrikā by Seṣhānanta. Edited with Introduction and Notes. 1919. 2nd ed. pp. 88. ... ... 1 8

20 **Haas, George C. O.**—*Recurrent and parallel passages* in the Principal Upaniṣads and the Bhagwata Gita, with references to other Sanskrit Texts. 1922. Royal p.p. 43 ... ... 1 0